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ABSTRACT

The purpose of this booklet is to disseminate theoretical ideas and practical strategies concerning whole language so that learning for children and practice for teaching may be enlightened and improved. Chapters include: "Whole Language Learning" (William McCarthy and Alicia Sutton); "Planning the Program and Organizing the Classroom" (Marilyn Brummett and others); "Whole Language Learning through Theme Building: Self Concept Enhancement and Building of Self Esteem" (Caroline Cass); "Motivating the Emerging Writer" (Deborah Flurkey); "Music and Language, Partners in Communication" (Jane Conner and William McCarthy); "The Highlighting of Context as a Powerful Strategy for Beginning Readers and Beginning Teachers" (Sharon Andrews and Carol Turner); "Reading and Publishing Books" (Marilyn Brummett); "The Writing and Reading Connection in the Intermediate Classroom" (Patricia Gannon Smith); and "Evaluation and Record Keeping in Primary and Intermediate Grades" (Deborah Flurkey and Patricia Gannon Smith). Appendixes include "Suggested Children's Novels" (Patricia Gannon Smith) and a 25-item bibliography. (RS)

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WHOLE LANGUAGE LEARNING

For Elementary School Teachers, Children, and Parents

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Foreword by Gregory R. Ulm

Contributors:
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SCHOOL OF EDUCATION, INDIANA STATE UNIVERSITY ● TERRE HAUTE

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J. Stephen Hazlett
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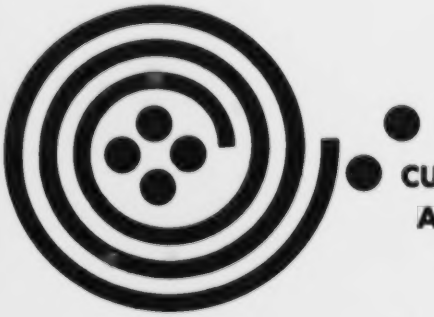

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Preface

The purpose of this booklet is the dissemination of theoretical ideas and practical strategies concerning whole language so that learning for children and practice for teaching may be enlightened and improved. Whole language learning builds on the enjoyment of the integrated aspects of communication. Listening, speaking, writing and reading when combined produce a more useful and enjoyable curriculum that keeps children wanting to learn into adolescence and adulthood. In contrast, in past instruction, too great an emphasis on discrete instructional skills has led to skills competence but not to a continuing desire to learn. Precepts seeking to develop motivation to learn and to enkindle the desire for personal growth through knowledge are the goals of whole language learning and of this work.

William McCarthy
Editor

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The Editor and Authors

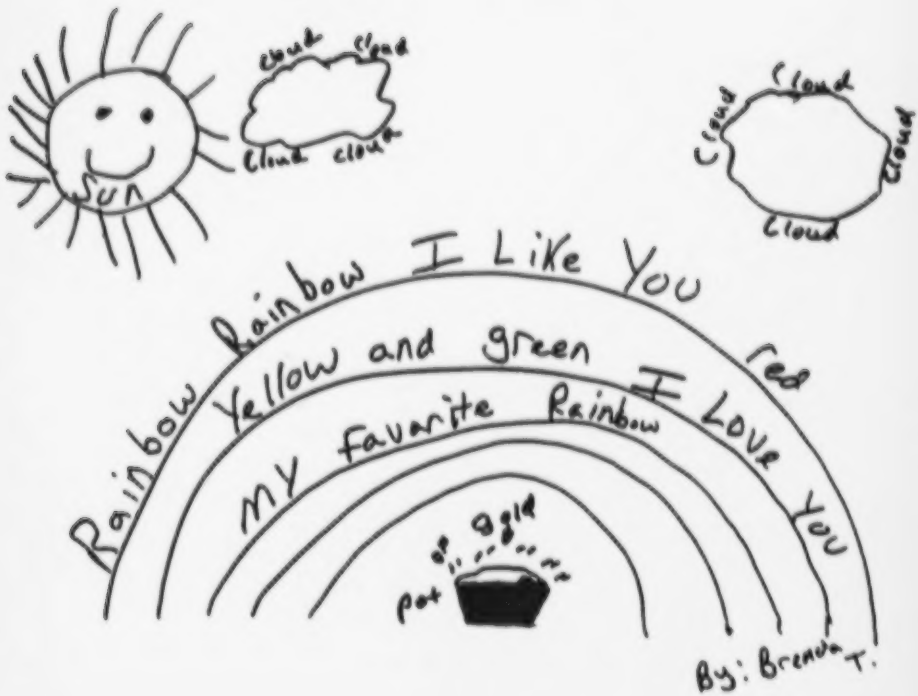
Foreword

The University School provides a campus based laboratory for students enrolled in teacher education. The role of our school is to demonstrate good teaching practice and to provide an experimental site for the development or implementation of innovative teaching methods. The *whole language* approach to reading and language development is well suited to the mission of our school, and the teaching orientation of our faculty.

Children who represent a broad range of ability and school orientation, from high risk to gifted, have participated in this instruction program. University faculty have worked cooperatively with their counterparts in our elementary classrooms to study, implement, and evaluate whole language instructional strategies. This collaborative effort has supported the devolpment of meaningful research, the improvement of instruction in the classroom, and has involved children, parents and other classroom teachers throughout the state in a program which models this practice.

The benefits have proven very positive to everyone involved. I am proud of both the high quality of our instructional program and the collegial relationship that has developed within our school community.

Gregory R. Ulm
Principal and Director
University School


Sun
cloud
cloud
cloud
cloud
cloud
cloud
cloud
Rainbow Rainbow I Like You
Yellow and green red
MY favarite Rainbow I Love You
pot of gold
By: Brenda T.

WHOLE LANGUAGE LEARNING

By William G. McCarthy
and Alicia Sutton

Concerned educators search continuously for more effective ways to teach reading and are currently concentrating upon strategies that are consistent with recent knowledge about children's development in the language arts. Of prime concern is the search for techniques which make learning not only effective but also enjoyable so that love for learning is engendered. Teachers know that children can be self-motivated to learn if instruction is consistent with their interests and background knowledge, and if learning is made relevant and purposeful. Currently, many positive aspects of whole language are being discovered by educators looking for effective approaches to the teaching of reading.

Whole language learning is not a practice but a set of beliefs and attitudes that result in a unique point of view toward teaching.

Whole language teachers are eclectic in their procedures and are conscious of their underlying beliefs as they deliberately select those practices that are consistent with the children's needs and the whole language theory (Altwerger, et. al., 1987).[1] Classrooms are alive with the interactions of children and exude a sense of purposeful learning. Teachers are engrossed in the discoveries that children are making about language.

Writing and reading are viewed as processes in the whole language classroom and children are given ample amounts of time and materials for writing and reading. They are encouraged to experiment with language in print and by doing so master the necessary conventional skills. Students learn to become proficient writers and readers by writing and reading in a multitude of situations for a variety of purposes.

Reading is integrated with the other language arts through opportunities for children to listen, speak, write, and read as they share their own personal ideas and experiences. Whole language uses the child's natural language in both its oral and written forms (Hall, 1970).[2] It is based upon the body of knowledge emerging from the work of educators, cognitive psychologists, and linguists who are concerned with "real kids using real language" (Watson, 1982).[3]

Few formalized materials or structures are used in this program. Part of the reading materials are the children's own writings, since the theory behind whole language states that children are capable of reading what they write. Thus, reading instruction focuses upon students needs as assessed through their writing samples. No vocabulary controls are found in the reading materials in this classroom, and all of the activities center around meaningful and purposeful language experiences (Hall, 1970).[4]

The presence of the whole language approach to

learning can be readily observed in University School classrooms as they are currently organized. One must be alert to observe certain characteristics and when one finds these he or she has found a learning environment that is strongly supportive of the growth of children's communication abilities. There are at least six components which contribute to whole language excellence. These are depicted in the following descriptions:

1. Integrated Approach

There is an integrated approach to language instruction which proceeds from whole to part. Rather than beginning with syllables or isolated words children are introduced to whole texts which are read to them, and which they read with meaning to themselves and to each other. The processes of reading writing, listening and speaking are used interchangably to develop the children's ability to communicate and to enjoy language for meaning. Oral language stories, charts, poetry, chants and songs based upon the children's own interests and experience backgrounds are the basis for learning activities. Those communication processes begun in the home are continued and brought to fruition in the school. Children often write their own stories and story books for reading. The content of science and social studies and other areas of learning in the child's environment provides food for knowledge.

2. Learner Centered

Rather than allowing the scope and sequence of a basal reader series or a science series to be the primary determiner of the curriculum, the needs and interests of the learners determine the what and when of learning experiences. Materials are focused for learning upon topics that are familiar to learners and rise out of their background of experience. Communication topics are based upon themes or curriculum webs which give structure and depth to knowledge and content. Self selection and self pacing of reading materials are crucial strategies for reading instruction.

3. Intrinsic Motivation

Whole language teachers believe in the intrinsic motivation and the power of natural curiosity within each child. Therefore, they foster a multitude of opportunities for pupil selection and interaction. The classroom environment is not characterized by ability grouping but by flexible grouping according to the children's interests and the activities' purposes. Materials present in the classroom are not associated in any way with grade or age levels. They exhibit a variety of difficulties and content, thereby affording the children a wide range of choices.

Direct instruction is not the major teaching technique used by whole language teachers. Teachers view themselves as facilitators and teach through informal instruction and the discovery method. Risk taking is encouraged as the teacher models behavior for children through active participation in reading and writing activities.

Common activities seen in a whole language classroom include: reading to the students daily from a wide selection of literature; the opportunity each day for individualized silent reading from many sources; students writing every day for a variety of purposes; and children using language

naturally in many different settings.

Authorship in many different forms is the basis for most of the language experience instruction. Therefore, a writing center is an important part of the classroom. Pupils write individual compositions and co-author pieces with classmates. Consequently, sight vocabularies, spelling, and word decoding skills are developed through the children's own stories rather than through workbook pages. As the writing is personal and meaningful, comprehension is always present in all language experience activities (Hall, 1970).*

Literature is of utmost importance in the whole language classroom for prompting pleasurable experiences and for arousing interest in reading. Literature is valued for entertainment, extending experience backgrounds, and for developing self-understanding and the understanding of others. It also serves to build the schema or background experiences of youngsters. The freshness and originality of language in children's literature is a unique quality that no other materials can offer.

Therefore, literature is the basis for experimentation, for study, for literary critique, and serves as a template or writing pattern for the language arts.

4. Meaningful and Functional

The language activities are meaningful and functional with pupil compositions an integral part of the program. Teacher-pupil and pupil-pupil planning based on developing needs from the life experiences of the children are the basis for the curriculum. The preplanned experiences of a basal reader series or any other series are only sources not determiners. Authentic purposeful listening, speaking, reading, and writing based upon curriculum webs or thematic units focus learning upon major concepts, problems and their solutions, and answers to questions. Children are viewed as active participants in designing their learning and are respected for the magnitude of knowledge which they possess prior to formal school instruction.

5. Interpersonal Relationships

Language activities are social and personal. Pupils cooperatively share knowledge. As they grow in knowledge each develops pockets of facts and generalizations and becomes expert in a number of small areas. Living and learning together is a cooperative adventure. The whole language teacher shapes the classroom environment into a place where pupils feel comfortable in taking risks and sharing their personal work. Pupils who work individually later may contribute to the body of knowledge of the whole class. The child's extended family is part of the learning process and is expected to be supportive and a participant in the child's learning. Self concept, self esteem, and self actualization through a study of the development of selfhood based upon Maslow's hierarchy of needs is the basis for relating to others, to the environment, and to higher societal values.

6. Teacher as Researcher

The teacher is a researcher who observes pupil learning as a basis for aiding the growth of understanding, the clarification of values and the development of a background of experience or schema for children. Growth in pupil

learning through observation and diagnosis with the goal of teaching excellence is always present in the mind of the teacher. Learning from children as well as teaching them is important.

These six aspects of whole language are present in the whole language learning program at University School and form the basis for growth in the communication abilities of children.

In the whole language approach the emphasis is upon using the familiar linguistic code systems to build meaning and to communicate. Syntax is the organization and order of language and the way words and phrases are put together to form sentences. The emphasis is upon making sentences with meaning moving from the oral to the written and back again. Writing activities such as language experience stories, class newspapers, journals, signs, letters and the reading of booklets and books and the telling of stories are a few of the ways syntax is learned.

Semantics is the study of meaning in language both surface and deep structured. The present, the past, and future as well as multiple meanings are learned as they are functionally used to convey meaning. Context and surrounding words are used to provide meaning for unknown words. The cloze procedure is used as an important word recognition strategy.

Morphology is the study of the meaningful elements of language including word formation and the origin and function of inflections and derivations. Plurals, bound and unbound morphemes, syllabication and structural analysis are keys to whole communication meaning.

Graphophonics is the examination and use of the symbols and the sounds represented by those symbols. Cues from spelling patterns help to unlock meaning. Sounds, sound patterns, rhythm, and loudness and softness give meaning to language as part of this code system. These four code systems are frequently used in conjunction to help children become capable in whole language communication.

In the following classroom descriptions the aim is to present communication learning as an invitation to *grow*--not as an assignment to be completed. These learning experiences as they are described herein are not to present an account of "wholier" than thou experiences from the Indiana State University School. Rather these are current teachers' descriptions of an approach to learning communication that is successful in helping children build lives of substance and character. The goals of whole language learning which are a love of reading, writing, listening and speaking and a sense of self worth engendered by caring teachers are shared in these pages.

Endnotes

1. Altwerger, Bess, et al (1987). "Whole Language - What's New?" THE READING TEACHER, 41:2.

2. Hall, M. (1970). TEACHING READING AS A LANGUAGE EXPERIENCE. Merrill Publishing Company: Columbus, Ohio.

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5. Hall, M. Ibid.

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PLANNING THE PROGRAM AND ORGANIZING THE CLASSROOM

By Marilyn Brummett
William McCarthy
and Carol Turner

Plans have to be made for the whole language classroom before beginning the year. Support of others such as the school principal, colleagues who may also be doing a whole language approach, effective plans and previously ordered instructional materials are all essentials. Educational leadership encourages experimentation that is carefully considered and examined. Program implementation planned with fellow teachers, the principal and supported by carefully arranged parent information meetings as at University School can succeed. Topic study plans, teacher constructed theme units and curriculum webs are invaluable strategies that will help make the program a success in November and May as well as September and January. A topic study or theme unit should include a bibliography of books which children can read. Suggested learning activities in which they can engage such as writing language experience stories, writing individual books, puppet making and letter writing are important to self directed learning.

In addition to the usual required classroom materials are those needed for more extensive language and communication development. Newsprint in all sizes for writing is essential. Chart paper, tag board for booklet covers, drawing pens, paints, staples, and staplers are necessary for a publishing and writing center. The libraries of the school and classroom are at the heart of the curriculum. Text sets of available literature organized by author, topic, or genre are of basic value. Sets of three to five books are useful for individual or small group instruction.

A bibliography at the end of this chapter lists a variety of literature sets.

Learning Activities

Activities in which children engage as they study and read the literature texts are usually specific to the text. Some examples of a more general nature and suitable to many works of literature follow:

1. Have each child draw or paint a picture of the episode or story after it is read. Later as the first comprehension exercise is completed, a caption, title, or sentence may be added. Pictures may be contrasted to show different meanings. Murals portraying episodes can be illustrated.

2. Pose a question/project along the lines of, "If the author came to our classroom what questions would you want him or her to answer? Make up a list of four questions to which you would like a reply from the author."

3. Another project possibility might be to have each child write a letter to the author expressing his/her feelings about the book, answering the

questions. "How do you feel about the story's outcome? Why did you like the book?

4. Have each child write a book similar in plot or structure to a trade book. For example: *The Three Wishes*, *The Four Terre Haute Brothers*, or *Brown Rabbit, Brown Rabbit* are possible titles of books that could be written by pupils.

5. Participate in Interpreter's (Reader's) Theatre in which a prose or poetry selection is divided into parts to be read aloud by children. This strategy promotes the skills of comprehension, higher level thinking, interpretation, creative expression, and group cooperation.

6. Engage in partner reading in which two children take turns reading to each other from text. This is another enjoyable independent activity. The reading can be taped for later listening and reading by other class members.

Book clubs are important sources of both classic and current reading material for childen. Clubs such as *Tab*, *Arrow*, *Troll*, *Trumpet*, and others with publishing companies such as Dell and Scholastic are particularly helpful.

Teacher's Guides

A literature guide for teachers is a necessity because a teacher can't possibly read EVERY book in the library. Therefore, if a child wishes to confer about a book he has read, the teacher has only to scan the synopsis in the guide to have an overview of the book and can then ask the questions which enable the teacher to see the depth of the student's understanding of the book.

Each reference should include a synopsis of the book, questions about it, and a few activities from which the pupil can choose to develop further his sense of the story.

A guide may be used by the teacher to check the child's self-selections or one child may share the guide with another who has already read the book. An example of a teacher developed guide is shown below:

TEACHER'S GUIDE

May I Bring a Friend? Beatrice Schenk de Regniers

Synopsis

A young boy has an invitation from the king and queen to come for tea. He asks if he may bring some friends. The king and queen are very surprised when the friends turn out to be animals: giraffe, hippo, monkey, elephant, lions and seal.

Questions

1. How would you feel, receiving an invitation to tea with the king and queen?
2. What does it mean to be invited to a tea?
3. Were the king and queen surprised when the boy brought zoo animals as his friends? How did they react?
4. Would you like to have a friend who played with animals?
5. How would the story have ended if the king and queen didn't like animals?

Activities

1. Make an appointment calendar for the week showing what was served every day and what animal attended.
2. Design a mobile depicting all the story characters.
3. Change the story line using birds instead of those animals selected.
4. Write a recipe for the foods served for two days of that week.

Parent Information Night

A parent information night to orient and inform parents about whole language learning and the parents' part in its development can be very informative. Parents want to help and they can aid in cooperative learning. Their part in home activities such as lap reading, utilization of environmental sources of print and participation in the "bucket brigade" in which a reading game and a book are brought to the class by the parent in a bucket are a few of the ways in which they can participate.

Parent teacher conferences based upon a child's cumulative folder of work is another essential communication activity. Daily or weekly collections of each child's work dated and filed in a folder is positive evidence of growth in learning as well as maturation. Samples of language experience stories with each child's writing, of poetry and of a variety of artistic activities are conclusive indications of learning. An audiotape cassette of oral reading taken at regular biweekly or monthly intervals is appreciated by parents. Short recordings of three minutes on a 30 minute tape with the date orally indicated show regular growth.

Theme or Topic Unit

A theme or topic unit is an organizational structure composed of questions, resources and teaching/learning experiences which help children to learn. A theme unit usually centers upon a humane or ethical value such as honesty or caring for others around which reading materials are chosen and learning experiences are planned. A topic unit has a more concrete focus such as animals of the forest or dinosaurs. Both theme and topic units contain a bibliography of books to be read to find answers to pupil generated questions. Books for both children to read and as resources for teachers are included. Learning activities are described. H-5W--denoting the words how, who, what, when, where and why--helps to ensure questions that are inclusive of instructional scope in the thematic or topic unit. A sample or partial topic unit related to the "Bears" follows:

UNIT THEME--BEARS

Questions

What are bears?

Where are they found?

Are they friendly or mean?

Learning Activities

Read from a variety of children's books in class library.

See film.

Prepare a mural describing what bears do in the four seasons.

Outcomes of Outcomes and Understandings

Bears are four legged creatures usually found wild in forests.

Wild animals resist being tame or being friends.

Show bears living in the four seasons and how bears coexist with man.

Resources

World Book Encyclopedia Vol. B, pp 138-141

First Book of Bears, A. Jones

Yellowstone Bears, B. McBee

Film: *Animals of the Wild*, Coronet Films

Initiating, developing and concluding types of learning activities make up the body of the thematic or topic teaching unit which is usually from two to eight pages in length.

Handbook for Parents

In order to explain how the whole language program works, a handbook for parents is a useful tool. A simple explanation handed to parents at registration helps to alleviate fears and answer questions at the outset. a parent information night further informs parents about teacher/learner expectations and how parents may help. Important questions addressed in the handbook are:

What does whole language mean?

For reading comprehension to take place, children must understand that print is supposed to make sense.

The whole language approach allows the children to respond first to the largest unit of meaning, the entire selection, and then proceed to the smaller units--paragraphs, sentences, words, and letters.

The goal of the whole language program is to help children become avid readers . . . to love to read; for if they read, they will become competent readers.

Do the children have traditional reading groups?

No. Occasionally the entire class meets together to share and discuss a common story. More often, groups of two to five children read a story together or singly and meet to talk about the book, its characters, plot, setting or the author's intent for the reader. Often, a play, recorded tapes, or illustrations may result from the collective enjoyment of the story.

Children should be members of many different groups. Instructional groups may be set up for specific needs, then dissolved when that need is satisfied.

Children are always encouraged to choose the books that appeal to them.

Why don't the students use workbooks and worksheets?

Filling in the blanks is often the only challenge presented in workbooks or on worksheets.

Oral discussion, dictionary work and research processes are much more beneficial, long-lasting in terms of retention, and highly motivating in terms of interest.

Explain how the writing process works.

Students in this class are expected to publish books. They may publish as few as one or as many as 20.

They start with an idea usually based on a personal experience or an interest area. They put down their ideas and thoughts on a first draft called a "sloppy copy." After conferencing with friends, the class as a whole and the teacher, they proceed to the final draft. It is during the final draft that spelling is corrected and proper grammar is emphasized.

The final draft is typed by the typist (teacher, parent, or secretary) and then illustrated by the author or by another classmate.

The final stage is the binding and the completion of a library card and card catalog for the class file.

Children are quite interested in each others' books which are checked out frequently for classroom reading. Each author has a very strong sense

of "ownership" with deep pride in his published pieces.

What is the value of a journal?

Children are given the opportunity to write in a journal on a regular basis with immediate feedback on the meaning of what they have written. Teachers have the opportunity to observe them in the process of developing as readers and writers.

Journal contents are personal and do not have to be shared with anyone: this is strictly up to the child.

Two rules are always observed: journal writing is daily and must never be marked for neatness or spelling. The purpose of a journal is to allow children to explore ideas and the writing process without restrictions.

What is "invented spelling"?

If children write only those words they can spell, their writing will be very limited. Moreover, children who invent spelling have a better understanding of how words and letters fit together, and will gradually move toward standard spelling through logical developmental stages. Invented spellings are based on children's ideas of how spoken and written words correspond.

Children who worry about spelling too early tend to use familiar words only and compose dull pieces of writing.

Do the children have regular spelling lessons?

Not at the first of the year. Words chosen for specific spelling instruction must have significant meaning for the child, and should therefore come from the child's own writing. When children understand the concept of a word, they can begin more formal spelling word lists.

How does the teacher keep records of the child's progress?

The teacher may make written observations, use checklists, date and keep writing samples, use formal or informal tests and record each child's reading on tape. Frequently conferencing with the student about the book he is reading or about writing in progress is essential.

Children keep records, too. What are they?

The child keeps records in order to record books he has read, record published writing (articles or books), mark off checklists of tasks that need to be done. He may keep records using journals, tapes, writing folders, and group notes.

SUMMARY

These have been suggestions for planning the program and for organizing the classroom. Topic study plans for theme units reflect the unity of the whole language curriculum. A wide variety of writing and reading materials which also encourage listening and speaking are the basis of the learning activities. Multiple copies of books for literature circles are essential. A teacher's guide which includes a synopsis, questions and activities was described. Parent and parent surrogate involvement was included with a bucket brigade activity, parents night, conferences and a parent whole language handbook. These are strategies that help to make a whole language program successful.

LITERATURE SETS

Organized by Author

1. Ezra Jack Keats--fantasy, space, nature, and puppets
   The Snowy Day

2. Mercer Mayer--animals, friendship and family, predictable and wordless books
   Frog, Where Are You? Dial Press, 1969
   A Bird, A Dog, A Frog, and A Friend Dial Press, 1971
   A Boy, A Dog, and A Frog Dial Press, New York, 1967
   East of the Sun and West of the Moon Four Winds Press, New York, 1980
   Frog Goes to Dinner Dial Press, New York, 1974
   The Great Cat Chase A Wordless Book, Four Winds Press, New York,1978
   What Do You Do with A Kangaroo? Four Winds Press, 1974

3. Charlotte Zolotow--human relationships and values
   A Father Like That New York, Harper Row, 1971
   Flocks of Birds Abelard Schuman, 1965
   I Know a Lady Green Willow Press, New York, 1984
   Mr. Rabbit and the Lovely Present New York, Harper Row Press, 1960
   My Grandson Lew New York, Harper Row, 1974
   One Step, Two, New York Lathrop, Lee and Shepherd Books, 1981
   The Song Green Willow Press, New York, 1982
   William's Doll Harper Row, New York, 1972

4. Arnold Lobel--animals, friendships, and morality
   Frog and Toad Together Harper and Row, 1972
   Fables Harper and Row, 1980

5. Tomie de Paola--excellent illustrations, realistic fiction, and family relationships
   Strega Nona

6. Bill Martin--predictable books, colorful illustrations, poetic writing
   Brown Bear, Brown Bear

7. Beverly Cleary--fascinating stories of lives of children growing up
   Ramona Forever Yearling, Dell, 1984
   Ramona the Brave Yearling, Dell, 1986
   Dear Mr. Henshaw, Yearling, Dell, 1983

8. Marjorie Weinman Sharmat--stories of conflict and resolution, self concept and self esteem
   Nate the Great and The Lost List Dell, New York, 1984
   I'm Terrific Dell, New York, 1986
   Nate the Great and the Fishy Prize Dell, New York, 1985

9. Steven Kellogg--humerous stories colorfully illustrated with specific details
   The Island of the Skog Dial Press, New York, 1973

10. William Steig--fascinating stories of animals cooperating and outwitting each other
   The Amazing Bone Rae Publishing, Cedar Grove, New Jersey, 1976
   Doctor DeSoto Scholastic, Inc., New York, 1972

11. Norman Bridwell--stories of Clifford, a large red dog--also, children as "magical witches"
   Clifford the Big Red Dog Scholastic Press, New York, 1963
   The Witch Next Door Scholastic Press, New York, 1986
   Clifford Gets a Job Scholastic Press, New York, 1965
   The Riddle Book Random House, New York, 1978

Forms of organization, other than textsets chosen by authors, may be used. Genre or content topics determined by children's interests are useful.

Organized by Genre, Topics

A. Predictable Books
Dr. Seuss
If I Ran the Zoo Random House, New York, 1950
Kalam, Robert
Jump Frog, Jump
Scholastic,Inc., New York, 1981
Sendak, Maurice
Chicken Soup With Rice
Scholastic,Inc., New York,
1962

B. Music and Lyrics Books
Aliki, illustrator of
Folk Lullaby and *Hush Little Baby* Prentice Hall, Englewood Cliffs, New Jersey, 1968
Barbarich, Nina
Frog Went A'Courtin'
Scholastic, Inc., 1975
Child, Lydia Maris
Over the River and Through the Wood Scholastic, Inc. 1974
Graboff, Abner
Old MacDonald Had a Farm
Scholastic, Inc., 1969
Keats, Ezra J.
Over in the Meadow
Scholastic, Inc., 1971

C. Content Story Books
Lewis, Jean
Dogs A Little Golden Book, Western Publishing Co., Racine, Wisconsin, 1983
McGovern, Ann
Sharks
Scholastic, Inc., 1976

D. Humorous Books
Parish, Peggy
Teach us, Amelia Bedelia
Scholastic, Inc., 1977
Slobodkina, Esphyr
Caps for Sale
Scholastic, Inc., 1968
Steig, William
Doctor DeSoto
Scholastic, Inc., 1982

E. Poetry and Choral Speaking
Silverstein, Shel
Where the Sidewalk Ends
Harper and Row,
San Francisco, 1974
Hopkins, Lee B.
The Sky is Full of Song
Harper and Row, 1983
Briggs, Raymond
The Fairy Tale Treasury
Dell Publishing Co., New York, 1966
O'Neill, Mary
Hailstones and Halibut
Bones *and* Adventures in *Color* Doubleday Press 1961
Prelutsky, Jack
The Random House Book of Poetry for Children
Random House, New York, 1983

F. Big books are valuable for shared reading experiences. They provide the children with an oral reading learning experience. Below is a list of enjoyable big books, used in class by the authors, which contain components of basic language delvelopment such as predictable rhyme, rhythm, harmony, mood and dynamics.

1. *On Market Street* by Arnold Lobel. This book takes the reader on a journey along Market Street where things are bought which begin with the letters of the alphabet. Very predictable illustrations, and a good source for sequencing skills.

2. *Jump Frog, Jump* by Robert Kalan. This book shares the adventure of a frog. A good source for sequencing skills and rhythm.

3. *Why Can't I Fly?* by Rita Golden Gelman. This book is concerned with a monkey and her various adventures with other animals in her quest of learning to fly. It has very

predictable language and rhyme.

4. *More Spaghetti I Say* by Rita Golden Gelman. This book is about a monkey and her love of spaghetti. Predictable and has rhyme.

5. *Clifford's Family* by Norman Bridwill. This book intoduces the children to Clifford's family and each job the family member has. A good source for critical thinking skills.

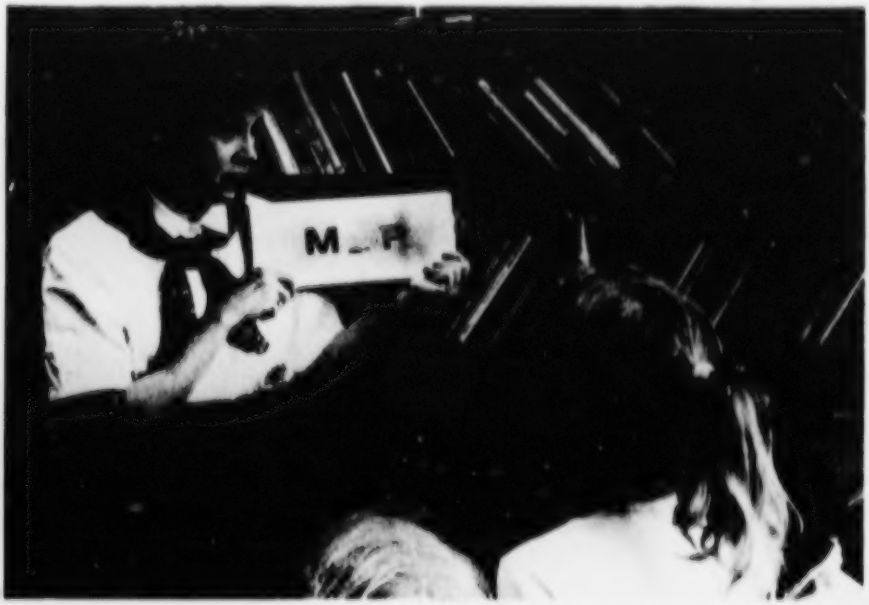
6. *The Little Red Hen.* This is the traditional tale of the little red hen. It is enjoyable and a good source for vocabulary development and synonyms.

These are only a few of the big books that Scholastic Books, Inc. has to offer. Other sources are Troll Books Inc. and the Australian *Bookshelf Series* as offered by Scholastic Books, Inc. Teacher guides for using the big books are also available through the publisher whose address follows:

Scholastic Books, Inc.
2931 E. McCarty Street
P.O. Box 7503
Jefferson City, MO 65102

G. Other genre classifications could include a large variety with books gathered from school and public libraries. Here are several which might be considered: historical fiction, bears, traditional literature, values such as honesty and kindness, science fiction, dinosaurs, classics, and fairy tales.

The list could continue, limited, perhaps, only by imagination.



Chapter 3

THEME BUILDING
SELF CONCEPT ENHANCEMENT
AND BUILDING OF SELF ESTEEM

A teacher is like an architect as (s)he designs a learning environment that supports specific instructional strategies.[1]

By Carolyn Cass

Role of the Teacher

The teacher helps to meet children's needs of affection, security, self-confidence and growth in reading. Use of praise and other measures of ego enhancement, although of great value, are of secondary importance in the teaching of the child to assess and value his own work. Children need to be taught to praise their own work.

A variety of carefully planned learning centers and activities is vital in promoting academic growth in children. Continuous evaluation, as well as creative ideas for new activities, will keep the program fresh and exciting. Numerous children's books are available with enhancement of self-esteem as their central focus and are an integral part of the classroom theme.

Arranging a learning environment which enhances positive and successful activities is highly valued. Challenges for accomplishment and positive, constructive suggestions which lead to growth have an important place in the self-concept enhancing classroom. Definite and clearly stated goals related to clear expectancies help the child to achieve. Printing these goals on large charts and in booklets helps to clarify class learning directions. Also, sharing circles in which progress is evaluated and esteemed is important to all.

The Arranged Environment

The following whole language learning experiences are offered as a guide towards self-actualization:

A carpeted area for group sharing and reading holds the group more closely together for better attention and aids in teacher monitoring of the situation.

A carpeted, pleasant, private spot in a corner, a story house made from a big box, or a space under a tall table with small, comfortable pillows and stuffed animals, helps to give a child a sense of security and pleasure, especially for those who have no privacy at home. This is also a good place to have a tape recorder for the child to read a story to a friend or for himself. This becomes a good way to evaluate the child's reading progress.

Positive Comment Pocket Flap

The pocket flap contains positive comments about the child's school work for the day or week. A pattern may be traced and as many examples as needed may be cut. BE SURE TO CUT ALONG THE INSIDE CURVED

DOTTED LINE. Use markers to draw a face at the top of each award and write a positive comment on the center flap. Children may wear these on their own pockets. These may be laminated when made and saved for daily use, over and over again. Writing the messages with china markers makes them easily wiped clean after each use.

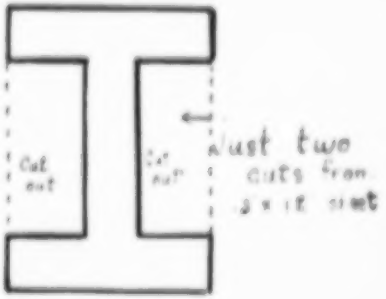
Positive Pocket Flap

Finger Prints

The beautiful uniqueness of each child can be shown by his or her fingerprints. Fingerprint cards may be made for each child. An ink pad, a fingerprint form, paper towels and magnifying lens help in this project. This can lead to an exciting mystery story in the child's daily journal.

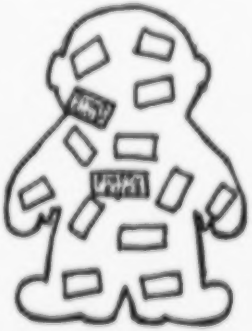
The Big "I"

Cut out a big "I" for each child from a 12x18 sheet of white paper. Children then cut out pictures, draw things, or write about things they like . . . favorite TV shows, things they like to play, favorite activities with family, etc. Each child then gets a chance to share this with the class. Use for a display for open house, or a bulletin board about the class. It takes only two cuts from the 12x18 sheet. Easy and appealing! Laminate for a parent keepsake!



Big "I"

Full Size Personality Poster



Personality Poster

Divide the class into pairs to trace each other on butcher paper. Cut out the body shape. These may be used two ways . . .

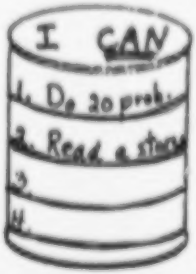
1. The child fills in the silhouette with cut out pictures or words that describe his or her personality. Pupils can use pictures of favorite foods, pets, sports, school subjects, TV characters or shows.

2. Other children in the class write positive comments on rectangles, circles, squares, etc. about the child and paste them on the body shape. Use comments like nice smile, good sport, good friend, plays fair, shares with me, etc. (Discuss each child's good qualities first; that, itself, is an ego booster for everyone!)

Celebrate Birthdays

Birthdays can be used to honor and to affirm a feeling of self worth for children. Special items such as birthday signs attached to the child's desk, name tags stating "Today is my birthday", and/or making a birthday book with each child drawing something the birthday child might like to have and putting it into a book covered with special stickers makes the day special. A birthday box containing trinkets, pencils, stickers, etc. can be available as gifts from which each child can choose on his special day.

Daily Contract



Can Do Contract

An easy contract to make is in the shape of a can. The children enter the learning tasks for the day. This aids in determining class learning expectancies.

The "I Am Special" Bulletin Board

Each week let a child make his/her special display on a bulletin board. Have him include special pictures of himself, his family, a fun family vacation, his pet, a silhouette of his hands above an example of his work, a copy of a special story he has written, etc. Large letters I AM SPECIAL will be the title with the child's name below it. All the children will want to share themselves withthe class after they see the attention the board gets! We always sing the song "I AM SPECIAL" by Thomas Moore when the child finishes his display. The words are printed below with permission from Thomas Moore, the author.

I am special, just because
I'm Me,
I am special, I hope that
you like me,
I may be short, I may be
tall,
I am special, just because
I'm Me. ©

The whole language program encourages children to be risk takers. Those who never before volunteered as leaders soon are the first to risk reading alone. Those who feel the need of a helper are encouraged to choose another child as support for successful reading. Even though the helper may answer or read more, both feel rewarded for doing well. The children soon see themselves as successful in the eyes of their peers and they discover they are valuable persons in the class.

One must picture himself as being valuable if others are to picture him in the same way. Remember, less talented children can usually walk and

talk as well as anyone else; they can be leaders in a game, give instructions and can be persuasive in playground activities. Therefore, we need to capture and encourage these abilities in the classroom as well.

Presenting A Big Book

In the first weeks of school, the big book, "When Goldilocks Went To The House Of The Three Bears" was shared by the teacher with the children gathered around her. She told them she was going to read to them and asked the children to join in when and if they chose. She began to read the book. The book was on an easel where all the children could see the illustrations as she read. The children, already familiar with the plot of the story, began repeating the rythmic pattern of the story "When Goldilocks went to the house of the bears. Oh, what did her blue eyes see?" By the middle of the story all the children were reading along. They were so excited about being able to read they took copies home to "read" the story to their parents.

This experience was the starting point in building *reading* self-confidence. These children, even the most immature ones, now viewed themselves as readers. The building of confidence was a major purpose in presenting the familiar story.

The following day the story was reread with all the children now joining in at various places. The major instructional purpose now was sequencing the story.

After the reading, the teacher questioned. "What did Goldilock's eyes see when she first went into the bears' house?" "What did she see next?" "What did her blue eyes see last?".

The children were then shown a big chart with circles in random places, joined by a line. In response to each question a child would make a miniature picture of the happening in the first circle. This procedure was continued until the ending of the story. This was the first story web to which the children were introduced. They then made their own picture story web of the story. Sequential order became easy as the children repeated this precedure with other stories.

Evaluating Progress

Reading Progress: A taped reading at the beginning of the year and then oral readings intermittently at monthly intervals result in a real show of the child's ability and growth. The child indicates his name and date of reading which lasts for about three minutes. A kitchen timer helps the child keep track of time. These tapes may be taken home overnight to share with parents, enabling them to hear the progress in reading accomplished by the child.

Favorite Work Folder: This folder contains examples of the child's work taken at desired intervals for sharing at home. This might be a copy or a favorite story he has written, a poem or something special he has written for his parents.

Evaluation of Goals

Simple goals clearly stated can be discussed and celebrated when achieved along the way--using stated goals on contracts and classroom charts.

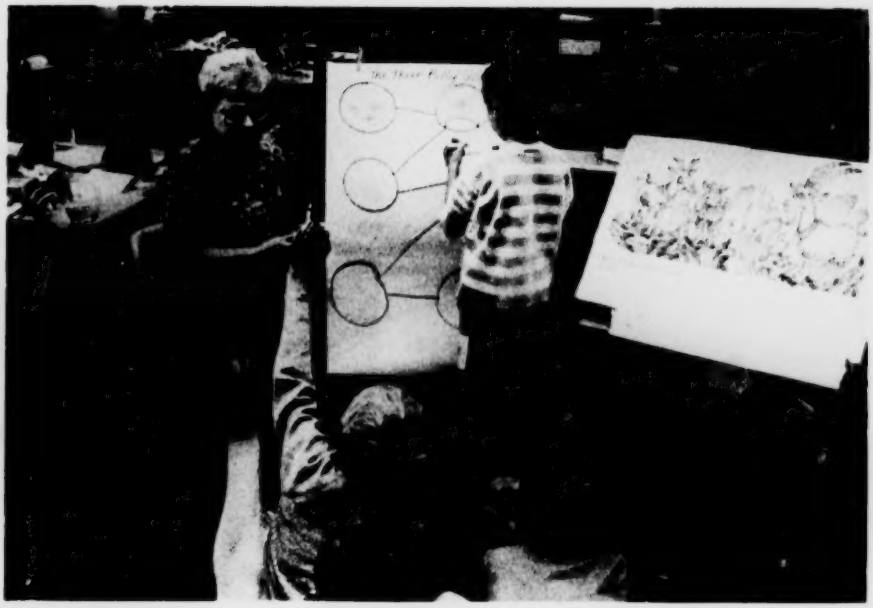
My students are free to take a special paper to the principal, showing that the pupil has improved in a certain area. The principal praises the child's work, shakes his or her hand and voices congratulations on that improvement. The child always returns to the classroom feeling like the very IMPORTANT PERSON HE OR SHE IS.

These self enhancing, self actualizing learning activities contribute to the fullest *human-ness* or *being* of each pupil. Each pupil and each teacher is in a state of *becoming*. These activities motivate and aid that becoming as well as provide experiences for whole language used purposefully.

Endnotes

1. Dorothy Strickland, *Emerging Readers and Writers*, Teachers College, Columbia University, 1987

2. Moore, Thomas, *I Am Special Just Because I'm Me*; Thomas Moore Records, Suite 1000, 4600 Park Road, Charlotte, NC 28209



MOTIVATING THE EMERGING WRITER

By Deborah Flurkey

There are four basic understandings which help one to teach children to write:

First, children are informed and knowledgeable about their own lives and experiences. They can and want to write about themselves.

Second, children are ready and eager to listen and to talk about the fascinating wonders of their world. Writing is talking recorded for all to share.

Third, children love to share their thoughts, especially when they are allowed to present their pieces in a variety of ways: writing, art, or the spoken word (Reader's Theater).

And, finally, the child is the master of his learning and you are the guide. *Accepting these ideas is one of the most significant steps one can take in becoming a whole language teacher.*

Easing into Writing

Thinking and writing are hard work! The beginning writer has many distractions and obstacles to overcome before writing comes easily. The following suggestions are designed to help those childern new to writing and those reluctant to begin.

Get those children talking! Help them understand, "What you can say, you can write!" Be careful not to limit children's thinking! Many children try to give teacher what they think the teacher wants, rather than writing what they really desire. Give open-ended activities, think of the endless experience possibilities, and encourage those *what if* questions.

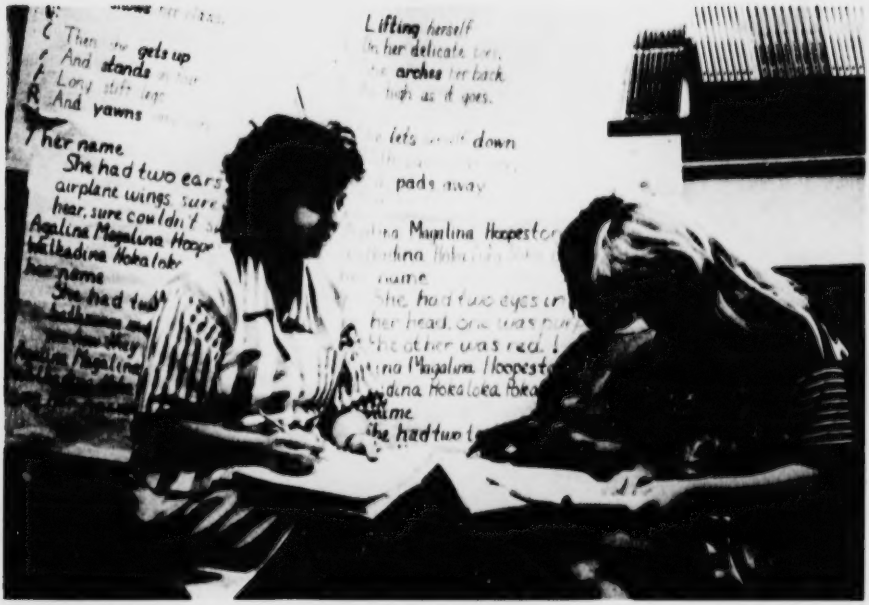
Express yourself freely! Share those personal life experiences that let the children know that you, too, are sensitive to what happens in life, for instance, the death of a pet or a disappointment in family relations. This will help children open up and share their own feelings.

Begin the writing experience with short, fun, non-threatening bits of writing! This means writing that can take place in brief units of time that won't allow boredom to creep in, writing that appeals to children, and writing that sneaks children into written expression and allows *every* child to be successful.

Write every day! Nothing works better than the experience of writing. Give children the luxury of time to think and the freedom to write without risk--private journals, to be read by others only with permission from the author--a highly personalized bonding of the reading-writing process.

Let children use *invented* spelling! Until children trust you to let them write in their own way and see writing as a non-threatening activity, they won't take the risk of being authors.

Write yourself! What better way to show children



that you think writing is important! You are the best model they have.

The First Week

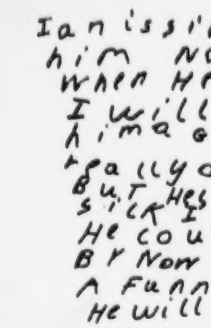
Begin those first days by creating a print rich environment in your classroom. Have familiar rhymes in big print on the walls so that everyone reads the very first day! Cover the shelves with easily read and colorful books.

Write to the children before school begins and ask each to bring in a label from a food or snack they especially like (bubble gum wrapper, for instance). The first day have everyone paste his wrapper on a piece of paper. The child can then dictate a sentence or two about the wrapper or write in his own words about it. The teacher can then assemble the pages and presto! You have an instant book in a colorful format which everyone can read! Laminate the covers of the book, add a parent comment page at the end, and allow each child to take the book home at least once.

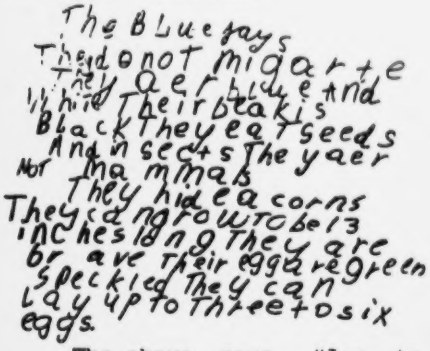
Autumn: The Case of A Reluctant Writer

Some children experience difficulty taking risks during writing time. It took Autumn three months to trust her own ideas and to accept the fact that it was okay for her to use her own spelling. At the top of the next page is an example of her first writing attempt. "I like rain because it is crayola." She wanted the word blue but copied the wrong word from the crayon.

Later on, when she realized that the teacher was


Ian is sick I like
him NOW BUT
when He gets well
I will NOT Like
him a Gan He is
really a Bad Boy
But Hes really
sick I DONT care
He could Be well
By Now if I say
A Funny Thing
He will Be well

truly interested in her IDEAS first and spelling correctly was secondary in Writer's Workshop, she began to venture a story or two about her family. Since her family was large, she had many stories to tell the teacher. Here is one that she produced at the end of her first year in a whole language classroom:



The above says, "Ian is sick. I like him now but when he gets well, I will not like him again. He is really a bad boy but he's really sick. I don't care. He could be well by now. If I say a funny thing he will be well."

With her parents' consent, the agreement of her Chapter I reading teacher and the classroom teacher's assessment, Autumn repeated the grade in the same whole language room. With that additional support and encouragement, the focus of her written expression, if not her penmanship, developed as shown in one of the last pieces she wrote in the class.

For the Reluctant Writer

Using short, short pieces of writing is a way to ease the emerging/reluctant writer into writing. Any of the following expressive styles would be excellent to encourage a child to attempt to communicate: jokes, how-to books, couplets, riddles, knock knock jokes, directions, cartoons with captions, poems that don't rhyme.

Model the art of composing orally. In front of the class, write the pieces for all to see. Let the children see that they **can** write what they **say**.

Use brief, intriguing paper activities. String a clothesline across the room and see how many different ways a child can share writing.

Pairing an *illustrator* with an *author* is non-threatening and fun. The illustrator lends his talent while obviously being interested enough in the story's content to read, comment, and ultimately comprehend.

Make a writing center that beckons the reluctant writer. Vary the writing center's theme and materials often! Stock it with different mediums with which to write, such as: dark construction paper; glue and glitter to make signs or notices; templates or stencils with lots of super sharp pencils; colored chalk and different colors of paper; modeling clay and toothpicks, or an old-fashioned quill that can be dipped into washable ink.

Allow the emerging writer to retell a story and give it a different ending, such as Peter Rabbit being caught and kept as

Mr. McGregor's pet. Telling or writing a story from a different character's viewpoint will ease a child into writing a new version of an old favorite. For example, the giant from Jack and the Beanstalk can tell about his experience with a thieving boy. Here is Jon's retelling of "Goldilocks and the Three Bears" which he renames "Jon and the Three Lions."

The following story is presented first as the pupil wrote it with invented spelling intact. It is followed with the teacher's translation.

WUNZ UPON A TIM
There wuz 3 LIONS.
Tha went FR a WLK
Thn JON weNT IN THE
hows. he et THE
LIONS dennr. he broK
The cher. he went TO
SLEP. The LIONS KaM
BaK. Tha WUZ
Mad. JON WOK up.
he ruN away. he
NIVer KUM BaK uGIN.

Once upon a time
there was 3 lions.
They went for a walk.
Then Jon went in the
house. He ate the
lions' dinner. He broke
the chair. He went to
sleep. The lions came
back. They were
mad. Jon woke up.
He ran away. He
never came back again.

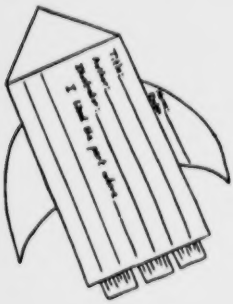
Reader's Theater

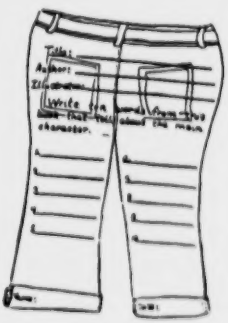
Have several children share a book by using a form of Reader's Theater. The first time a child shares, he or she chooses a book that is very familiar (maybe even memorized). The child tells the gathered class the book title and author (with help from the teacher if needed), and then proceeds to read a VERY short but exciting excerpt. This method is called "using a hook" to secure interest.

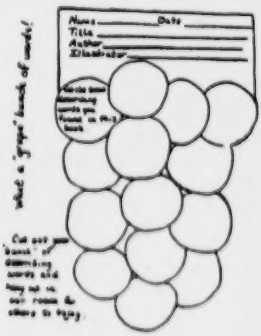
Later several children may read the dialogue parts of different characters in a story. Reading with expression and clarity as well as the stirring of listener curiosity are the results of this strategy.

In summary, remember that the child needs to know you have confidence in his ability to read and write. Becoming a teacher who is a "guide on the side" rather than a "sage on the stage" will open up a whole world of possibilities for the emerging writer.

Webbing, sometimes called semantic webbing, clustering or networking is a descriptive and visual way of expressing thoughts about characters or a story plot. Because words or pictures may be used, it is a favorite of children who have







not as yet become comfortable writing in sentences. Below is one done by a second grade class.

Semantic Map

Now, here is a poem which Molly wrote after the class created a semantic web about dogs.

Cute and cuddly warm and soft
Playful sneaky huggable sheds
Wet and sweet herry feet
Nice and colorful digs and jumps
Big and small and love to all
Needs food We care a lot
Thay run and run they chase rabbits
When he can he itches and is messy skiny and fat. Thay have ears so thay can hear and claws so thay can run

Conclusion

Children can motivate themselves to write when they have opportunities to write about their own lives and experiences. They are also eager to listen, talk and write about the fascinating wonders of their unfolding world. They love to share their thoughts in a variety of ways in drawing and painting, in acting and speaking (Reader's Theater) and in a variety of writing strategies. Through the avenues of writing, speaking and listening, reading is learned simultaneously in the whole language approach.

MUSIC AND LANGUAGE, PARTNERS IN COMMUNICATION

By Jane Conner
and William McCarthy

Music, with its natural appeal and inherent discipline, offers alternatives in the whole language learning experience. Researchers and educators are finding that children in cultures rich in music tend to develop learning and communication skills more quickly than other children. The musical elements of rhythm, melody and harmony add qualities beyond the written and spoken word that can aid the teacher in promoting language development. Music is a vehicle for joyous learning.

The earliest sounds made by babies are repetitive sounds which we call babbling. It feels good, it is natural, and it stimulates learning. As they develop, children express themselves in play through chants which sometimes rhyme, through stories which they tell each other and sometimes through melodies which they sing. These simple melodies, often based on the falling sol-me pitches, give a structure for language development.

When language and melody are united, the child's creation can be more easily recalled because of the melody. Few of us, as adults, can recall a large number of poems by memory. The number of poems we can recall as songs is extensive. Even several verses from hymns learned in childhood will return in later life in complete form when the melody is recalled. Nursery rhymes encourage repetition and are easily recalled because of the compelling rhythms.

Repetition is the child's security in learning. Repetition through speech and music makes the experience more pleasurable and stimulates learning. Adding ostinato patterns of snap, clap, patsch, and stamp to accompany spoken sequences, uses *muscular memory* to accelerate the process. The physical pleasure of jumping rope to rhythmic chants combines rhythm, melody, and action. Such joyful experiences encourage repetition and accelerate learning. The uninhibited child at play is truly a creative artist. He is experimenting, exploring, creating, and achieving. In play, he is free to invent words, rhyme words, experiment with words, and create stories. The play experience provides the muscle memory which gives structure for repetition and aids remembering.

The following jump rope chants, from *Let's Slice the Ice* by Eleanor Fulton and Pat Smith, stimulate participation as they combine language with action.

En-nie mee-nie pep-sa dee-nie
A-ba boo-ba lee-ni
Hut-chie put-chie li-va rat-chie I pick you!

Mis-ter B, Mis-ter B, Mis-ter Bub-ble-bee Mis-ter O, Mis-ter O, Mis-ter Buf-fa-lo. Now let's get to-geth-er with the

jump. We sure got to-geth-er with the jump. Now let's get to-geth-er with the turn. We sure got to-geth-er with the turn. Now let's get to-geth-er with the Jackson Five. Ten. . . .[1]

Other more familiar jump rope chants include *Teddy Bear* and *Cinderella Dressed in Yella*.

Within an established sequence, a child can develop vocabulary by changing words. Perhaps the first grade student who changed ***Miss Mary Mack All Dressed in Black*** to ***Miss Mary Lou All Dressed in Blue*** was bored and needed variety or simply wanted to practice rhyming vocabulary.

The following example is particularly good for developing rhyming skills, encouraging creative language development, and refining rhythmic coordination.

A Funny Thing

A. A funny thing happened to my sister ——(Sue)——
Instead of a nose she grew a —(shoe)——.
A funny thing happened to my brother —(Phil)—
Instead of a nose he grew a —(bill)——.

B: Snap
Clap
Patsch
Stamp

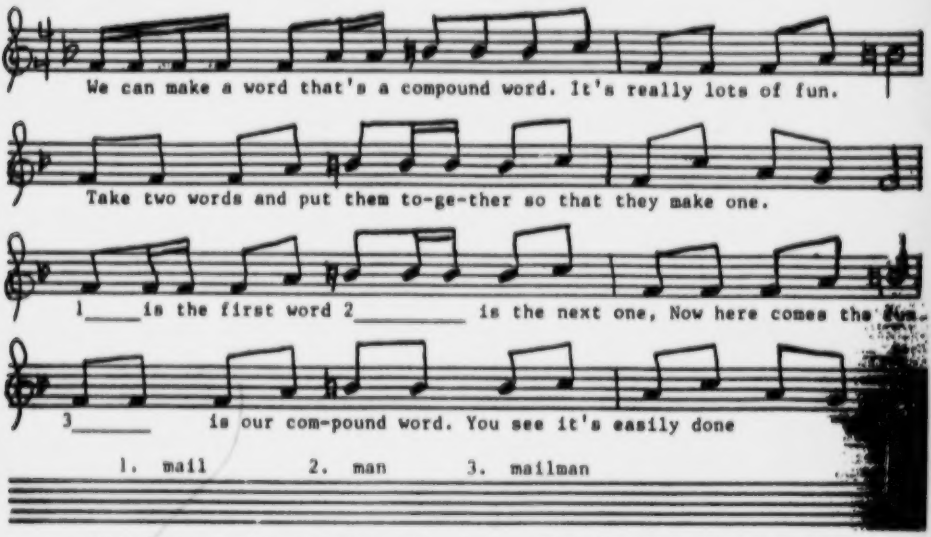
Some children will be able to supply both name and rhyming word. Others do better with more structure. Teacher supplies name and child gives the rhyming word.

Contemporary music methods involve the whole body in learning. Children express rhythm with their bodies with clap, snap, patsch, and stamp, as well a through playing the mallet instruments (xylophones, metalophones, and glockenspiel). Using mallet instruments with children with singing was introduced by Carl Orff in Germany in his Orff-Schuwerk which is now being adapted and used widely in American Schools. Pitch is expressed physically through hand signals. These muscular signals in space allow the child to focus the desired pitch and teaches them to sing with self confidence. The actual hand signs were used by James Curwen in 1860 in England and were revived by Soltan Kodaly in his music for children in Hungary. As children use their whole bodies, they enjoy repeating and extending the musical and language experiences.

Cumulative songs help develop vocabulary and promote the sequential organization of information. *I Know an Old Lady Who Swallowed a Fly* is an example of a song that brings enjoyment to children, stimulates participation, and requires sequential organization.

Speaking a language precedes reading a language. Speech ensembles offer opportunities to focus attention, clarify speech and develop articulation, and aid expression and phrasing in the expression of ideas. When lists such as days of the week, or months of the year are put into a rhythmic structure, they can be learned much faster. The rhythm encourages longer attention span and faster recall.

The following song about compound words, with both words and music reproduced on the next page, is used to help children learn about compound words in a rhythmic way with total body involvement.


We can make a word that's a compound word. It's really lots of fun.
Take two words and put them to-ge-ther so that they make one.
1____is the first word 2_____ is the next one, Now here comes the
3_____ is our com-pound word. You see it's easily done
1. mail 2. man 3. mailman

Children will enjoy a subject-related compound word song. For example, children on a field trip to a fire station might enjoy singing the song using such compound words as fireplug, fireman, firecracker, fireproof as they extend their vocabulary.

Music can be used as a pleasurable way to study opposites. Many opposites can be fitted to the melody of *Clementine* with the words, "This is up and this is down" repeated four times. Other opposites can include North, South, East, West, in, out, hard, soft, fast, slow, open, shut, plus many others. The melody and rhythm of the familiar song plus the physical movement for showing the opposites involves large muscles and allows an entire class to enjoy learning.

There are many short rhythm chants which encourage practice with language fundamentals. *Hey Diddle Diddle* by Barbara Harrison is designed for practice with short vowels.[2]

Use flashcards: p-n, d-d, t-n, m-p

Establish a four beat body percussion pattern.

Hey diddle <u>did</u>-dle
Put a <u>short</u> vowel in
the <u>mid</u>-dle
And <u>you</u> can <u>play</u> this <u>game</u>.

Individual children read a card and put a short vowel in the middle to make a word.

Child 1: "P-I-N". Class: "pin".

Child 2: "D-A-D". Class: "dad".

Common elements earlier alluded to between music and language can be used to develop the whole language approach. These elements are rhythm, melody, harmony, dynamics (loudness and softness) form and mood. Rhythm is the regular patterned recurrence of beat or tempo in both speech and music. Melody is the rise and fall of the pitch of the voices or sounds. Harmony is

how the voices or sounds blend together. Dynamics is the loudness and softness of both music and language. Both music and speech have a printed form, music has the staff and notes and language has the alphabet. Both convey feelings, attitudes and develop moods of emotion.

Many children's trade books contain music, lyrics and a story of how the song came to be written. *Old MacDonald Had a Farm* by Abner Graboff and Lydia Child's *Over the River and Through the Wood* are exemplary of the combination of music, art and language to express joy in communication. *Frog Went a Courtin'* by Nina Barbarisi and John Langstaff's *Golden Vanity* besides being examples of fine literature and art portray folk songs which contribute to romance and adventure in our history. *Hush Little Baby, A Folk Lullaby* by Aliki and Ezra Keats' *Over in the Meadow* are two more books that only begin to tap this vast source of music and literature for children.

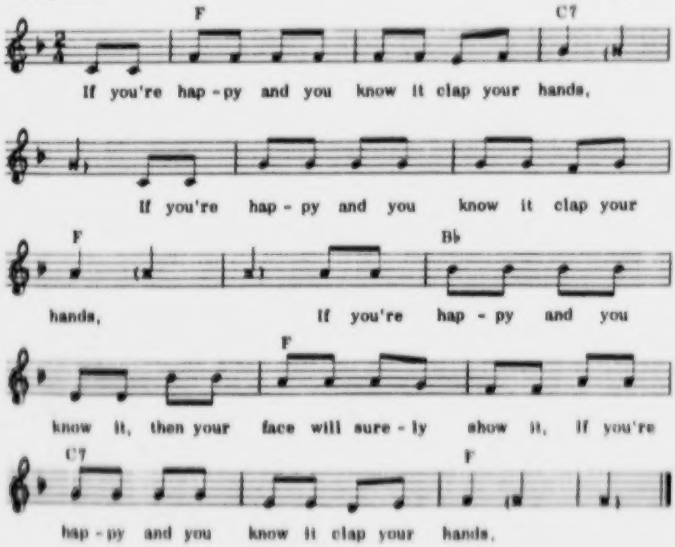
Action songs for children encourage whole language development. One example, at the bottom of this page, will suffice.

Many rhymes, chants, poems and songs use the common elements of music and language to promote growth in communication.

IF YOU'RE HAPPY

Key: F
Starting tone: C

American Singing Game


F
C7
If you're hap - py and you know it clap your hands,
If you're hap - py and you know it clap your
F
B♭
hands, If you're hap - py and you
F
know it, then your face will sure - ly show it, If you're
C7
F
hap - py and you know it clap your hands.

2. If you're happy and you know it, tap your toe.

3. If you're happy and you know it, nod your head.

4. If you're happy and you know it, do all three.

Songs can be used for directions with the children in the classroom. Music can lighten your load and make learning more enjoyable. On the way to the reading circle this song can add joy to reading.

A Reading We Will Go
(Tune: Farmer in the Dell, sung twice)
C
A reading we will go!

A reading we will go!

Hi, ho the story, oh!
G7 *C*
A reading we will go.

Another musical approach to class management is the singing of directions such as: Raise your hand if you're quiet, raise your hand right now! (repeat) Use whatever tune seems appropriate.

Both music teachers and classroom teachers can use verses and musical experiences to provide a change of pace and relaxation, engage the whole brain, and bring enjoyment to children. When motor skills are combined with language in speech and song, children develop learning and communication skills more quickly and more permanently. When the common elements of music and language are utilized whole language is encouraged and the whole child is taught.

Endnotes:

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THE HIGHLIGHTING OF CONTEXT AS A POWERFUL STRATEGY FOR BEGINNING READERS AND BEGINNING TEACHERS

By Sharon Andrews
and Carol Turner

Ten preservice teachers file into Carol's first grade classroom. The children are already assembled on the "story rug." All week they have been reading about Clifford, the big red dog, because Norman Bridwell, the author of the Clifford books, is coming to town. The preservice teachers and Sharon, their college instructor in language arts methods, join the children on the rug. On one end of the rug is an easel with large chart paper attached. Written in red marker is a group retelling of the story, "Clifford's Family", which the children have dictated the day before. Carol begins a shared reading lesson.

"Let's see if we can read our story all together." Carol believes that children need the support of shared reading. She believes that such experiences help the printed word come alive for the children. Natural reading strategies such as prediction, risk-taking, and meaning-making through use of context are being highlighted.

The more experienced readers led the group as Carol followed under the print with a pointer. "Now who can read the line they wrote yesterday?"

Several hands shoot up. "Clifford lives with his family," said a little girl.

"Wonderful, Meg! Okay, Fred, read your line."

She calls on several children. Kenneth stands up and comes over to the easel. He reads, " 'Clifford had a very big tail' . . . I mean, 'tail.' "

"Kenneth, why did you change that? How did you know that word was 'tail' not 'tall?' "

Carol is attempting to demonstrate to the preservice teachers that Kenneth can use another strategy in addition to phonic analysis to make sense of his reading. She expected him to say something like, " 'Clifford had a big tall' doesn't make sense," or, "That doesn't sound right."

These answers would have demonstrated his use of the larger context of the story and of his intuitive knowledge of the structure of the langugae to self-correct this miscue in his reading. But Kenneth couldn't come up with his reasoning for his correction. Carol turned to the larger group.

"Could anyone else tell us how you figured out this was 'tail' and not 'tall?'"

A minute of silence followed as the preservice

teachers looked around expectantly. Finally, Amy raised her hand and said, "Well, when an *i* follows an *a* it makes a long *a* sound."

Carol and Sharon looked at each other and swallowed a laugh. In her teaching this year Carol had been trying to move away from direct phonics instruction and provide children with many opportunities to experience functional writing activities which would highlight the use of the letter/sound relationships in a natural meaningful way. Amy's father, delighted with her growing language abilities, seized every opportunity to teach her about language--including phonics rules.

The preservice teachers laughed along with Carol and Sharon, realizing that Carol's plans to demonstrate a more holistic approach to reading had taken a turn toward isolated skills. As the semester progressed, the preservice teachers began to understand more about the process of reading. In their subsequent work in a learning disabilities resource room, they were quick to see the need for helping the student to read for meaning and to use context in figuring out unknown words.

To return to our learning context for a moment, proficient readers like Amy naturally use context when they read, but because phonics instruction was being emphasized at that time in her lessons with her father, she wanted to demonstrate this new knowledge. Also, it is more difficult for young children to articulate such an intuitive strategy as the use of context to make sense of print.

The above scenario depicts one of the many opportunities that the preservice teachers had to participate actively in a whole language classroom. In particular, they were able to see the larger context of the language events for supporting meaning making: an on-going unit of study of the "Clifford" stories, the context of the children's own retelling of the stories, and the highlighting of use of context to figure out unknown words in print.

The following scenario highlights the usefulness of the natural rhythms of poetry for establishing an easily predicted and recalled context for the written word.

Children enjoy poetry with its predictable rhythm and rhyme. The use of poetry in the classroom proves to be effective because poetry is usually short in duration, has rhythm, and vivid imagery. It provides one the opportunity to *play* with language. There are many and varied types of poetry one can use successfully with young children for example, jump rope rhymes, nursery rhymes, limericks, nonsense poems, and lyric or narrative poems. One type of poetry that can be used with young children that is perhaps a little different from the ordinary is concrete poems or *seeing poems*. The poems were taken from *Seeing Things, A Book of Poems* by Robert Froman (Thomas Crowell, New York, 1974). The lesson and experiences are designed for oral reading, comprehension of the written word and creating one's own *seeing poem*.

The children and Sharon's preservice teachers are seated on the floor. On the overhead projector Carol draws a square and triangle. She asks the children, "Who can identify these shapes?" The children respond with the appropriate answers of square and triangle. Next, the following shape is

placed on the overhead projector.

Carol asks, "Who can identify this shape?"

Matt responds, "A keyhole!"

Carol replies, "Yes, it could be a keyhole. Does anyone else see something else in this shape?"

Amy volunteers, "It reminds me of an electric lightbulb."

Carol says, "You have given good responses, let's see what happens if I give you more clues."

Then Carol places "A Seeing Poem" from Robert Froman's book on the overhead projector. The poem is in the shape of a light bulb and the words are: "A seeing poem happens when words take a shape that helps them to TURN on a light in someone's MIND". The children are asked to read the poem to themselves and find out what it is about. William eagerly says, "The poem is about a lightbulb. Amy was right." The poem is read aloud together with Carol pointing out the words following the shape. Carol then leads a discussion regarding how words in a shape help turn on someone's mind. She also points out that the word TURN and MIND are written differently and asks for volunteers to read them as they are written.

Then Carol places the poems "Cobweb" and "Whee" on the overhead and follows basically the same procedure. Asking what the shape is and then reading the poem together as a group and discussing it. As the poem is read Carol again points out that some of the words are written differently such as in large print and asks for volunteers to make their voices sound the way they are written when they read the poem. The preservice teachers read the poems as well as the children.

Next, Carol places the following poem on the overhead telling the class that Beth a first grader wrote this "seeing poem."

Carol asks, "What do you think this poem is about?"

Brenda replies, "A horse."

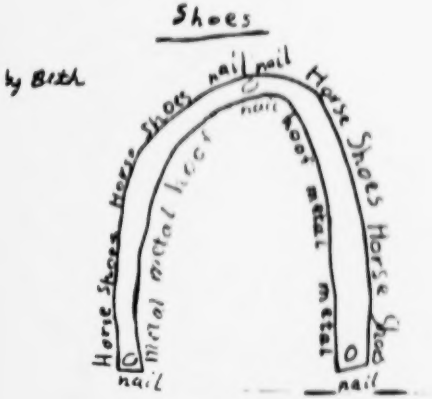
Carol asks, "By the shape can you tell anything about the horse?"

April replies, "We have to read it to see what it is about."

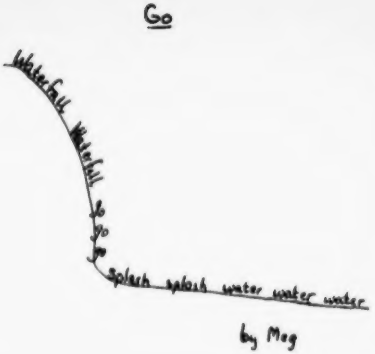
Carol says, "Let's read it and see what it is about."

The children read the poem and discover the context. Carol points to the different words as they are mentioned, and then the poem is read together. Care is taken to make the words sound like gallop, run, canter, and trot.

Another poem written by Beth is placed on the overhead and the same procedure is followed.



After the children and presservice teachers have experienced these "seeing" poems, it is time to be divided into small groups and create a "seeing poem". Transparency film is given to each group so that when their poem is completed they can put it on the overhead projector to share with the rest of the class. Some of the poems were created by individuals and others by the group. Examples of the poems developed are:



Each of the groups was given the opportunity to present their poem to the entire group and everyone participated. In this experience the children were given the opportunity to "connect" their reading and writing skills. They used their imaginative abilities when deciding what the poem shape would be and also when creating their own poem text. The self-esteem of each child was enhanced by the doing and sharing of the finished product. The children connected the drawing and communication of the written word, and the confidence of reading of print was greatly enhanced. The shape of the drawing provided more context

and the reading of the printed words had more support.

Poetry provides opportunities for the written words to "come alive" and be read and understood. Other types of poetry can be used in basically the same way by giving the children experiences in predicting, reading, comprehending, and creating.

An extension of the concrete seeing poem is to have the children physicalize the concreteness of this poetic form. For example, the poem "Go" by Meg. Carol asks, "If you had to make this poem *come alive* with your body as well as your words what would you do?" Responses for waterfall were: "Waterfalls go fast so you would go fast." "You would run." "You would go fast and slide."

Carol asks, "What about splash?" Responses incuded: "You would jump." "You would fall down." "You would clap your hands to make the splashing noise." "Move you arms like when you swim." Carol asks, "What about water, water, water?" Responses included, "Lay down flat on your belly." "Move your arms in a gliding to level motion."

Next Carol asks the children to decide which motion they would do for each of the words and then they play the poem in a variety of sequences. Thus the poem has many of the same sounds but takes on different physical qualities depending on the student's imaginative abilities.

The concluding activity is to ask the students how each playing of the poem made them feel. Asking this question stimulates development of higher level thinking skills. Poetry has much to offer children, the varied types of poems lend themselves to the development and promotion of reading and opportunities to *play* with language.

CONCLUSIONS

Recent research in reading (Gilman & Andrews, 1989) has shown that proficient use of context clues correlates most highly with general reading ability at all grade levels. They suggest that teachers begin to think of the processing of language in terms of how children are using the four cueing systems of language: The graphophonic (letter/sound relationships), the syntax (grammatical structure of the language), the semantics (the meaning of the message in print), and the pragmatic (larger social context of language events). Teachers can help children ask two important questions related to the use of context clues in reading: Does this sound like English? Does this make sense?

If you find yourself telling students to "sound it out" or you end up just giving them the word, you may want to consider changing your tactics. Often, a child who stops to sound out loses meaning. Consider encouraging chidren to read to the end of the sentence and see "what would make sense there." The child who is attempting to use phonic analysis and comes up with phonetically close nonsense words also needs to be asked, "Does that make sense? What would make sense in that sentence?" These suggestions seem deceptively simple. However, if our instruction emphasizes phonic analysis and exact oral rendition of text, it is likely that our children are not using context to the extent that they could.

In summary, teachers need to provide children with predictable language books, with group generated language experiences, with predictable rhythm, rhyme, and vivid imagery,and with the opportunity to "play" with language. They need to help chidren get into a predicting mode as they read--to ask questions and to predict what will come next. They need to become supportive listeners and to encourage children to ask themselves what makes sense. Then not only will children become self-correcting, independent readers, their comprehension will greatly improve.

Reference

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Chapter 7

Reading and Publishing Books

By Marilyn Brummett

Children and teachers who intend to publish their own writing need to become a community of writers who are supportive of one another in efforts to write, publish and share thoughts. They need to help each other with their problems or challenges to communicate as well as to enjoy their successes.

The more children write the more effective communicators they become. Growth in self worth and pride in achievement of something durable like a booklet is a direct result of publishing and reading one's own books and the written works of others.

Children enjoy reading books written by their peers. Sharing interests, experiences and adventures helps them to develop their own backgrounds of experiences and also helps motivate youngsters to read. In addition to classmates and members of the school community, parents, grandparents and all members of the extended family enjoy reading authors whom they know. Class, school and public libraries are all interested in aiding new authors to share their books.

Publishing Books

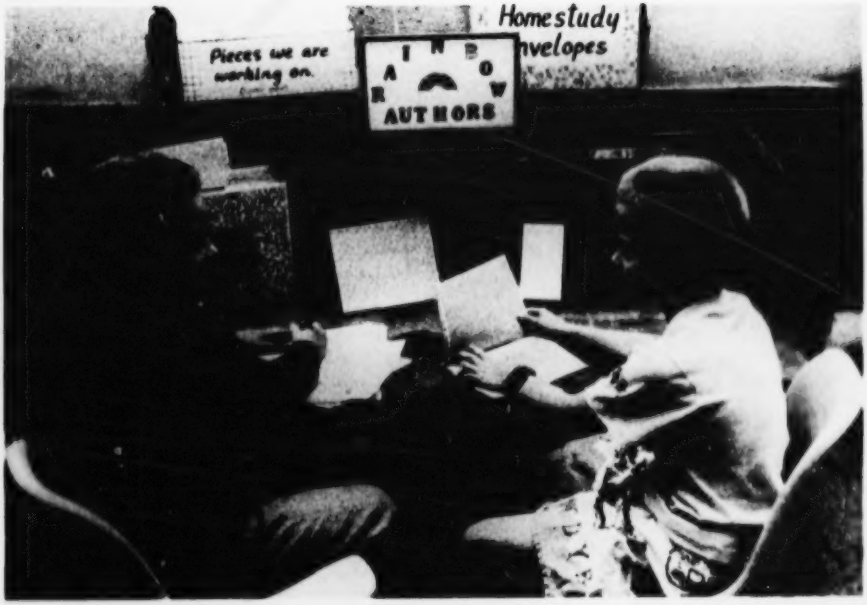
How is a classroom environment arranged for book publishing? In the print rich environment how do children become writers?

Special places may be set aside in the classroom for learning. One of these places in this second grade room is a loft constructed in the back of the room which provides an inviting place for the children to read in privacy or with a buddy. The downstairs area underneath is equipped with a small telephone spool table and chairs. This provides an area for reading in private, writing, practicing Rainbow Reader poems or sharing a favorite passage from a current book.

In University School Room 136, the writing stations are stacked with lined and unlined paper, all sorts of scratch paper, pencils, pens and colored felt pens. Writing centers are arranged for single authors or group of writers depending on the needs of the individual.

Children prepare a rough draft of their stories on paper of their choice (lined or unlined). Each paper is stamped with a rubber stamp SLOPPY COPY. This encourages children to use invented spelling to express ideas freely and to write creatively and without interruption. When the story is completed, each child may read his story aloud to another classmate or a small group for audience reaction. Athough the author received positive comments or constructive criticism, he may opt for no changes as the piece is his and he retains the sole rights of ownership.

The author-teacher conference is vital to writing growth. The teacher confers with the author and they edit the sloppy copy. A circled letter indicates changing a



letter to upper or lower case. An underlined word needs spelling correction. Red pencil is not used as it has the connotation of being wrong. The correct written spelling is above the word. The author prefers using green (for go!). The caret (X) is used to insert a word or phrase. Other punctuation forms are filled in as needed. Often the teacher can help the child choose other words or clarify meaning by phrase changes. When questioned, one boy changed "cil" to "terminate".

After the sloppy copy is corrected to the author's satisfaction, the final draft (stamped FINAL DRAFT) is given to the typist. (The finished products should all have a semblance of uniformity.) Beginning writers may sidestep the final draft stage and dictate directly to the typist until they reach the developmental level of being able to follow corrected copy.

The author next selects book covers, pre-cut and covered with contact paper by the teacher or parent, a label sticker and a sticker appropriate in shape and size to the book title. The title can be handwritten or typed. Each pupil illustrates his book or enlists the aid of a fellow classmate who draws well.

The published piece contains an author's page located in the back complete with a photocopied picture and an account of the author--his school, city, age, interests, hobbies, and other published books.

The title page includes title, author, and illustrator. The back of the title page denotes:

Rainbow Gang Press,Inc.
University School
Mrs. Brummett, editor
January, 1989

Dedications may appear on this page also.

A library pocket is pasted on the inside of the front cover and the child is required to fill out a proper library card. His classmates can then check out the book if they care to read it. He then writes out a copy of a library catalog card, which is then typed and he places it in the correct order in a card catalog box. What a series of important learnings take place in this acitivity!

Through careful questions and comments the writing can become the best that the child can do. Through the processes of first draft, self-editing, conferencing, revising, and finally publishing, the book takes form and substance. If abusive or offensive language or an inappropriate story theme emerges the teacher as the editor has the final say about what is or is not acceptable for publication.

A typewriter for the teacher, classroom aide, or parent to type the story from the final draft is really helpful. Each page may be written in manuscript or cursive or typed with a word processor on a computer.

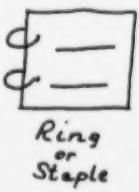
Other teachers use a wide variety of print media to encourage children to experience first hand the connection between writing and reading. Books may be made in various shapes, sizes and styles. A book about cats may be made in the shape of a cat. An accordion fold book has pages that are all visible at once when unfolded. Binder rings bring together many pages which can be suspended from a chart rack as a large chart book. Books may be large such as 18" x 24" in size. A "tagboard story" is composed of small 9" x 12" narrative pages and accompanying illustrations glued to a 24" x 28" sheet of tagboard. Story narrative, sequence and illustrations proceed from left to right and top to bottom. All pages may be seen simultaneously. Tagboard stories may be place upon walls or bulletin boards for easy reading.

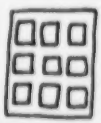
Author's Chair

A chair labeled Author's Chair provides the newest author in the class an opportunity to sit and read his book to the class. This is the closure for the publishing of his piece.

The chair may be decorated with a slip cover, stenciled, significantly painted or otherwise specially designed. This becomes a very special seat for the author!

Frequently, the Author's Chair is used for small group





or class conferences when the author needs help. Some problems, such as when the author faces writer's block or feels the plot needs changing or that the story requires a different ending, are solved by other class members in conference.

Other ways in which books may be shared include an information board upon which children might pin synopses of books children wish to share. Special displays at a shopping mall, the public library or at a book fair are helpful places to share children's wonder works. Photostats of books are better for casually supervised book displays.

A class newspaper or magazine is also an excellent display vehicle for children's writing and for motivating writing. Children can manage much of their own editing and publishing with an appointed or elected editorial group and a duplicating machine. A wide variety of communications from jokes and riddles to stories and editorials are produced for reading.

Borrow a Book Project

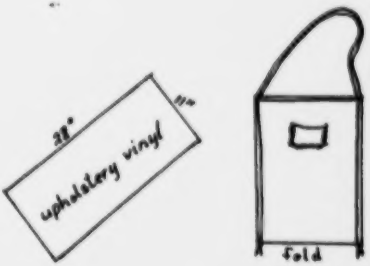
Sharing books with others at home is wonderfully important. Each child is provided with a vinyl book bag featuring shoulder straps and a small clear pocket with an I.D. card carrying the name and address of the school. He or she takes a book home each evening to be read and shared with an adult in the family. If the child is able, he reads to the adult; if he cannot, the adult reads to the child. Each book should not take longer than 10 or 15 minutes to share. The bags go home on Monday through Thursday. By the end of the month each child has read 16 books. Parents are required to sign a contract promising to read or listen to the child and to be responsible for the book and bag if they are lost.

Parents have responded wholeheartedly to this program. One mother said although she knew she should read to her child every night often she didn't do it; this forced her to. Also, daddies or significant others are spending quality time listening or reading . . . something they can all do.

A dittoed form provides space for the title of the book, the names of those who have read the book and comments about the book. This should be completed by the adult.

Composing, writing, publishing and reading one's own books and those of one's classmates is wonderful motivation to read. The real connections between thinking, writing, reading and enjoying are brought to fulfillment. Children appreciate the wonderful development of their capabilities as they grow as publishers and readers.

Materials
upholstery vinyl
stretch knit bias trim
clear plastic for pockets



CHAPTER 8

The Writing and Reading Connection In The Intermediate Classroom

By Patricia Gannon Smith

Whole language in the intermediate classroom follows the same basic assumptions as whole language at any level. There is a difference in degree, but not in kind. The children are more mature; they are able to read longer pieces of reading, to understand more sophisticated ways to approach literature and writing.

In their writing, intermediate children are often more willing to edit and rewrite than younger children are, especially if their teacher gives them the tools to make that editing and rewriting easier. Therefore, it is appropriate to ask, what do teachers of whole language at the intermediate level do.

Whole language teachers assume that children will learn to read and write just as naturally as they learned to talk if given the proper environment.

This is the most basic assumption of whole language learning: Learning to read and write (and spell) are as assuredly developmental processes as is learning to talk. To learn to talk a child needs a speech-rich environment; to learn to read and write, a child needs a print-rich environment. Development of these skills is slow; it takes many years to master them. A child does not become an accomplished writer overnight any more than he/she learns to talk or read overnight; this is as true in the intermediate as in the primary grades. Teachers and parents alike must be patient as they teach, support, and encourage.

What whole language teaching consists of is providing the *proper* environment, the environment which allows and encourages the child to develop his/her language skills as rapidly as he/she is developmentally able to do. The following characteristics of whole language teaching describe that proper environment in the intermediate classroom.

Whole language teachers place their emphasis on the meaning in words and sentences; not on the mechanics of reading or writing.

Contrary to what Marshall McLuhan said in the 1960s, the medium is not the message. The content is the message. The point of learning to talk, listen, read and write is to communicate meaning. Therefore, the whole language teacher places his/her heaviest emphasis on the meaning of the words children are reading and writing, not on the way they are being read or written.

In practical terms, this means that when reading the emphasis is put on the *sense* of the words, not on correct decoding of words; in writing, the initial emphasis is put on the message that a child is trying to convey to the reader, not on the mechanics with which it is done. This emphasis on meaning is exemplified in two synonymous

terms for whole language reading: *Meaning-Centered* or *Comprehension-Based* reading.

When the emphasis is put on meaning in reading, the child is taught to process constantly for the sense his/her reading is making, rather than on the proper naming of words. When the emphasis is put on meaning in writing, the child is freed to explore his/her ideas as fully as possible. Not restricted to using only the words he/she can spell properly so as to avoid a red mark on the paper, the child is freed to use any word in his oral vocabulary because he knows there will be no penalty for mispelling that word. His/her teacher is interested in what the child has to say, not in how he or she is saying it.

Whole language teachers encourage risk-taking. It's okay to make mistakes.

If the emphasis on learning language is put on the meaning of the words, not in having them in proper form, then it's not only okay, it's expected that children will make mistakes. It's a cliche, but true nevertheless: we learn from our mistakes. Mistakes can be fixed, easily fixed; they need not be a cause for anxiety, they are an opportunity to learn something. The corollary of this is that, for a teacher, a child's mistake is an opportunity to teach.

Therefore, the whole language reading teacher distinguishes between reading errors and miscues. If a child substitutes a word that shows understanding of the text, she doesn't correct. If an error shows lack of understanding of the text, then she asks, "does that make sense?" She teaches the child to ask the same question of him/herself continuously. The whole language writing teacher discourages children from stopping their writing to find out how to spell a word correctly. He/she encourages them to take an educated guess or to write the first letter plus a line. There is time later to go back and find out the correct spelling of the word. The emphasis should be on the ideas the child is trying to convey in the writing, not on the mechanics. Mechanics come later on in the writing process.

Whole language teachers know that children learn to read by reading and learn to write by writing, so they give children a predictable time and opportunity to do a great deal of both.

Frank Smith was the first to make this statement. It took awhile for people to listen, but after research was done to show how many minutes children were actually reading each day in school as opposed to filling in workbook and worksheet blanks, or waiting while someone else read round-robin style in a reading circle--it was well under ten minutes-- teachers and administrators started to listen. Now such practices as sustained silent reading are well established, but writing needs the same concentration of time as reading. In fact, it may need more time, because the development of writing skills lags behind other language skills. Many teachers are now encouraging children to write daily journals which is a step in the right direction. These journals should be personal writing, though, with no correcting of language. Children still need

instruction in their writing, and this is where the Writer's Workshop enters.

Writer's Workshop is a name commonly given to process writing as practiced in the elementary and junior high school. Writer's Workshop means that children are given the opportunity to write daily, or almost daily, on subjects of their own choosing, with the goal of publishing some of their writing so that others may read it. A key idea in Writer's Workshop is that children know there will be time to write daily; when this predictable time is made each day, they begin to, in Donald Graves' words, "rehearse" what they will write next. They begin to think about what they'll write when they're out of class. They'll begin to collect ideas for writing, to plan ahead, to think about words and phrases they might incorporate in their current piece. In other words, they begin to see themselves as writers.

Here are some brief ideas for organizing a Writer's Workshop in your imtermediate classroom.

1. Give each child a permanent writing folder; manila folders work well, construction paper is too flimsy. Keep these folders in a central location where children have easy access to them, perhaps in a box so that they can stand on end. If the folders are kept at their desks, they seem to disintegrate. An easy way to keep track of the folders is to ask the children to put both their name and an alphabetical order-by-last name number on the tab of their folders. In this way, a child helper can quickly figure out whose folder is missing.

2. On one of the inside covers of the folder, after a brainstorming warm-up, ask the children to write a list of things they might want to write about. This list can be updated as children think of other topics. The teacher can model this on-going thinking about topics by suggesting topics to children based on things that happen or are talked about in class. For example, a child telling the class about a funny or sad occurence in their lives can be reminded that this story might be a great writing topic. Although most whole language experts emphasize the idea of self-selected topics, many teachers suggest topics from time to time.

3. Now, write! According to most whole language experts, the teacher should write along with his/her students. This writer has found this to be impossible after the first few writing workshop sessions because children begin to need your help. However, the modeling idea is an important one. It is valuable for a teacher to model the writng process in a formal way to demonstrate to childern that writing is a *messy* process. Words are changed, sentences and phrases are moved, deleted and/or added. This can conveniently be done on an overhead projector.

4. During the writing process, children may consult each other and the teacher. This writer asks children to write their names on the chalkboard under the heading "Writing Conference" at the beginning or during a writing period if they need to talk to the teacher. In this way, there is no line of children waiting for you, wasting their time and disturbing others. If a writer is *stuck* until getting your help, he should

work on another piece of writing, or read, or follow whatever procedure you set up.

5. There are several good reasons for these conferences with the teacher. Getting the correct spelling of a word is NOT one of those reasons. Encourage each young writer to make an educated guess at spelling while still writing the rough draft. Remember, it is the content of ideas that you are emphasizing at this point. One of the good reasons for teacher-writer conferences is to help writers who are stuck. This often means they have not thought out their plots, if writing fiction, or, if non-fiction, help may be needed with elaboration. Asking such questions as, "How did you feel when this happened?" or "Tell me more about . . ." helps with elaboration, a skill which is difficult for many children. A second reason for a writer-teacher conference is editing; if a child has decided he/she wants to publish a piece of writing, the editing process begins in full force. A third reason for a writer-teacher conference is simply that a child may want your feedback, encouragement, or praise.

6. The publishing process is the final stage of the writing process and is discussed in Chapter 7.

Whole language teachers build their curriculum, as much as possible, around the interests of the child; therefore, as much as possible, they let the child choose his/her own topics for writing and his/her own books for reading.

Self-selection of reading material is a controversial subject. There are many writers, such a Jeanette Veatch, who have advocated self-selected reading for decades. This idea has had a hard time being accepted in the age of basal readers. One thing about it has been proven, however: children read more and enjoy books more when they are allowed to choose their own reading matter. Many whole language writers advocate this method; to this writer's knowledge, ALL whole language writers advocate letting children choose their own topics for writing. This is a central idea in Writer's Workshop. They reason that if a child chooses his/her own topic for writing, they will feel ownership of that writing. They will be more interested in it, they will be more motivated to write, they will take more risks to improve their writing, especially if they are writing for a larger audience than just their teacher.

Writing for an audience beyond their teacher, and, more basically, writing for real purposes are important ideas in the whole language classroom. If the child is writing for his peers, for other children in his school, for audiences even beyond his school, it gives added purpose to his writing. Writing for real purposes such as an opinion piece for a class newspaper, a fan or penpal letter, or questions to use for an interview, helps the child to see that writing is a useful skill in the real world.

Related to the need for a wider audience for a child's writing, is the development of a sense of audience, of writing differently for different audiences. This sense of audience becomes better developed in the intermediate grades as a child's world widens and he understands that one writes

differently for his peers than he does for the readers of the letters to the editor page in the local newspaper.

In the whole language classroom, the child is the center of the learning process; the teacher is the facilitator of that process. The child takes responsibility for his/her own learning. The teacher guides, interacts, challenges and pro- vides support and stimulation for growth.

"Ownership" is a word one hears a great deal in relation to whole language. It means that a child feels in control of his/her learning; that one's motivation is coming from within oneself rather than from the teacher. For this reason, children are given choices in what they read in the whole language classroom. For this reason they choose their own topics for Writer's Workshop; therefore, each child is the "expert" when it comes to the content of his/her own writing. Donald Graves encourages children to write non-fiction based on their own experiences which automatically makes them the most knowledgeable person about the content of their writing. They decide what to include in their piece, when it is finished, and if they want to publish it. Children are given choices and opportunities to make decisions.

Another aspect of this idea of ownership is the way that editing and proofreading of children's writing is done in the Writer's Workshop. Children are taught to do their own editing and proofreading, and they help each other with these tasks. The teacher facilitates what can be a tiresome job by teaching the children how to cut and paste their work, how to use editing marks like the backward, double stemmed "p" for indicating a new paragraph and the caret mark for insertions. This writer also teaches children to write on every other line when they are composing in order to facilitate changes and additions to their work.

In the whole language classroom, it is not the teacher's role or task to correct every word written by each child in his/her classroom. Imagine how discouraging it is for a child to write a piece of work which will probably only be read by his/ her teacher, and then to have that solitary audience cut and slash his/her way through the pieces of writing with a red pencil. Why would a child want to write again? Only a piece of writing that a child wishes to publish goes through an exhaustive editing process in order to make it ready for other people to read. The conventions and mechanics of writing become important because they facilitate someone else's reading of that piece of writing. Up until this time, attention has been paid almost exclusively to the content and its refinement, that is, to making it something other people want to read and will enjoy.

Whole language teachers encourage collaborative learning between and among children.

Collaborative learning is a "buzz" word now, but even though the phrase may be a fad, the idea is fundamental: children can and do learn from each other. Writer's Workshop encourages this idea in several ways. As they feel the need for feedback or help,

children are encouraged to share their work-in-progress informally with both teacher and friends. They are also encouraged to share it more formally in the *Author's Chair* in which they present a work-in-progress or a finished piece to the entire class for their help or reaction. This writer has found that daily informal sharing and collaborating of child-writers --that is, asking a friend or two to listen to what they have written and give their opinion and/or suggestion --is more valuable. If a teacher is concerned about too much "ad hoc" sharing during writing time, this process can be structured by having a particular place in the room, an author's or consulting table or corner, where this sharing may go on. Otherwise the room is a fairly quiet workshop. Many teachers find that there is no need for this kind of structure once the structure and goals of the workshop have been internalized.

Whole language teachers teach reading and writing by using whole pieces of language, not fragments.

Children do not learn language by first learning the small parts, the "a", the "b", and the "c" and then gradually working up to words, phrases, sentences, paragraphs, pages, stories, and whole books. They need first to grasp the whole context--the conversation, the story or book-- and then gradually refine their understanding and use of the pieces which make up those wholes. In the intermediate classroom, this foundation statement translates into the whole language belief that children learn how to write best by doing real writing for real purposes, not by filling in blanks in workbooks. Skills are taught as the need for them apppears in the child's writing; the formal study of grammar is put off in favor of the development of the ability of a child to communicate with an audience in a meaningful and satisfying way. In reading, this means there is a strong preference for using whole pieces of literature-- whole stories, whole articles, whole books, not pieces of them. If a reading textbook must be used, try to find one which uses the best authors available. Do not be distracted by a beautiful binder full of blackline masters to "enrich" or "reteach." Go for the best selections for the children to read.

Whole language teachers encourage children to read by using the best literature available.

There has been a considerable amount written about the inadequacies of basal texts for reading instruction in recent years. One of the complaints has been about the quality of the reading selections. Sometimes stories are written to fit a skill-lesson with plot and/or content coming second in importance; sometimes a recognized piece of good literature is cut or simplified to fit the needs of the grade level. Whole language espouses using whole pieces of the best literature available to children; if age- and ability-appropriate works are chosen, the interest children have in the well written works of literature will help to overcome difficult language. We have all had the experience of seeing children read a book supposedly beyond their ability because they are very interested in the content of what they are reading.

In the younger years, the best literature means classic *folk and fairy tales*, good poetry, and the best of picture books, both fiction and non-fiction. In the intermediate years, too, this means making the best writing there is available for children to enjoy. Teachers can read book reviews, consult their librarians and lists of *best books* if they are unsure of what to offer children. The best and most fun course is to read widely in children's literature and discover what you like yourself. (See Appendix A for a suggested list of children's novels availale in paperback.)

Not only will this strategy help children enjoy reading so that they are more apt to become lifelong readers, but it will also improve their writing. The more good language they read, the more apt you are to see that good language appear in their writing. When reading aloud to chidren of any age, stop to admire a fine turn of phrase, a beautifully chosen word, or a passage of great power or beauty. Ask children what they like about the words. Keep a chart of beautiful words and phrases, note similes and metaphors with older children, talk about character motivation, plot, and setting; do a lot of predicting about what might happen next and why. The why is crucial because this helps the child to understand the author's purposes. As a child's appreciation for words, mood, and sense of story grows, so will his own writing. As teachers we will find a great deal more success in this transfer if it happens naturally in the course of talking about books and writing than if we drill with worksheets.

Whole language teachers teach skills in context, as children need them.

If you allow children to make mistakes, when do they ever learn to do things correctly? They learn correct form and mechanics gradually, the same as they do in a skills-based program. However, a skill is taught to an individual child or a group of children when the teacher can see a need for the teaching of that skill, not because the teacher's manual says, if it's the second Tuesday in October, it must be time to teach quotation marks. The reason we have to teach skills over and over and over again is because a child needs to be ready to learn that skill, needs to see the need for quotation marks because he/she wants to have a conversation in his piece of writing.

There may or may not be a worksheet used to practice a skill, but if there is, the worksheet grows out of a need perceived by the teacher in children's reading or writing. The skill is not taught first, and then put to work in a context of real words.

The need for a skill is discovered in a child's use of words in real contexts; then that skill is taught and practiced, preferably still in context.

What about achievement tests such as the Iowa Test of Basic Skills and ISTEP? Will children be ready for these tests if we don't teach skills directly?

Probably not. These tests are written to test skills taught in the fragmented way, by rote and out of context. If your school/school corporation

gives these tests and puts a great deal of emphasis on them, a month before the tests, start practicing skills out of context so that your children can "perform" properly for the test writers. Tell the children what you're doing and why you're doing it. Teach them test-taking skills along with the language skills. Then when the tests are over, go back and use words in meaningful contexts, like they are meant to be used.

Whole language teachers, not a distant text-book writer, decide what concept or skill each child needs to learn next.

Mention was made above of the whole language advocacy of the empowerment of teachers as decision makers. This is a strongly held belief when it comes to skills instruction. Whole language pioneers such as Kenneth Goodman exhort us to have faith inour own knowledge of our field and our children. Goodman tells us that we know what each of our children needs to learn next in terms of skills far better than a textbook writer in some far-off publishing house does. We may consult a commercially published scope and sequence as a guide, but we decide when a child needs a skill--his/her reading and writing show us what he needs.

Whole language teachers recognize that evaluation is a part of the reading and writing process.

Many of us are faced with the necessity of assigning grades to children's writing, even though we may be philosophically opposed to it. Grades are only one way to evaluate writing--there are many ways which will have a more salutary effect on children's writing. What, after all, does an *A* or a *C* tell a child about his writing except his teacher's opinion of it. How does it help him improve?

There are several evaluation techniques suggested by whole language experts. A checklist was mentioned earlier as one way to account for skills; a checklist of criteria for good writing can also be used to evaluate overall achievement--criteria such as "You choose words which enhance your meaning," "You write effective leads," and "Your story has a beginning, a middle, and an end." Both teacher and child can use checklists which tend to emphasize positive accomplishments rather than what is wrong with the child's writing. (Please see Chapter 9 for further information on evaluation.)

Whole language teachers integrate different aspects of the curriculum as much as possible.

Themes of study are encouraged by whole language writers, broad themes into which all curriculum areas can be integrated. This is so because life is integrated: in the real world we use reading, writing, and mathematics to help us solve real life problems. Subject areas are not isolated in the real world. Teachers need to choose themes which are broad enough to encompass all areas of the curriculum from math to music. A social studies or science theme is often chosen, such as "community" or "space." Sometimes an even broader and more abstract theme is chosen such as "transformations" or "conflict and cooperation." Reading and writing become the tools of exploration of such a theme.

Whole language in the intermediate is as exciting, satisfying, and successful as it is in the primary classroom. Nine, ten, and eleven year olds respond to the opportunity to read and discuss good pieces of writing and to write and publish on their own choice of topic with the same interest and enthusiasm as younger children do. Please do not think, however, that whole language is a panacea, an answer to all the learning problems in your fourth, fifth, or sixth grade classroom. This is not the case. Though research is showing that whole language techniques are successful with slow learners and even with learning disabled children, there will still be children who are not motivated to learn. This teacher has found, however, that the precepts of whole language go farther than any other set of strategies she has tried toward reaching all of the children in her classroom.

Try it! You'll like it!

CHAPTER 9

Evaluation and Record Keeping for Primary and Intermediate Levels

Deborah Flurkey and
Patricia Gannon Smith

It is difficult to balance the constraints of time with the needed record-keeping and measurements of learning in the whole language classroom. This chapter offers a choice of several evaluation tools. Inasmuch as current thinking states that learning is highly individualized and occurs most rapidly in supportive environments, choose those strategies that best fit your needs and those of your students. After all, who is the most intimate observer of classroom learning? You are! Trust your judgement in assessing growth in competency. Collect samples to document learning growth, find the record keeping tool that works for you and begin making regular classroom observations of learning. By doing this, evaluation won't be as overwhelming, and you'll become a better communicator to parents as to exactly what and how their child is learning!

The Early Years

Many teachers in kindergarten and the primary grades have already embraced a holistic view of literacy. Some of the evaluation tools that are described below have been around for years and are tried and tested.

Anecdotal Records

Daily, weekly or bi-weekly observation of each child can be in the form of anecdotal records. How can a teacher find time in a classroom of 25 demanding learners to record daily anecdotal information?

First examine the daily classroom schedule. Find where opportunities can be made to observe and record children's behavior. Perhaps the time when children choose and participate in center activities would be the optimal time to record observations.

Second, schedule observations so that no child is missed inadvertently. Choose specific children to watch so that your observation doesn't become fragmented from the distraction of following too many "little bodies".

At first you may record information that won't be significant, but with time you will recognize noteworthy actions. Seek information on the children's work, their behavior alone or with others, and the way each interacts with print and writing. Examples of behaviors to record are as follows:

Reading

Does the child initiate his own reading?

Are books chosen with confidence? Is reading shared with others?

What are the child's strategies to gain meaning from print (pictoral clues, word configuration, from the context, or guessing?) Is there an overdependence on one method?

Does the child request meaningful help in reading?

How is the child interacting with print? Does he aviod it or seek it out? Is he Struggling with letter/sound connections to the extent that comprehension is impossible?

Does he handle materials developed for students at his grade level?

How does this child show comprehension? Orally only?

Writing

Does the child always work with others, perhaps relying on a partner's strengths to the exclusion of his own risk-taking? Does he prefer to work alone? Will he initiate his own writing?

Does the child produce meaningful writing?

Will the child share his writing?

Does he request meaningful help in writing?

Can or will he edit with appropriate revisions? Can he revise ideas?

Is the child able to contribute to a writing conference or is he unable to offer his thoughts and reasons for his ideas?

Keeping track of children's daily writings can be sporadic unless some easy-to-use system is found. A grid such as the one shown at the bottom of this page can be used to update daily a record of that which happens during the writing time.

Abbreviating often-used words, such as conference, first draft (I use sloppy copy or SC), second draft (FINAL COPY = F.C.) and illustrating (I) saves time and space. The teacher can make her way around the room in a very short time holding a two-minute conversation with each writer to see what is in progress. A child working on the same project for several days can be shown on the grid by the drawing of arrows from one day to the next.

Storing Information

One must decide how information will be stored. Little index cards stuck helter-skelter in your plan book will do little to help

WRITING RECORD

C = Conference S C = Sloppy Copy F C = Final Copy

Name	Mon.	Tues.	Wed.	Thurs.	Fri.

assess children on a regular basis. The following section offers several ways to store information.

Classwork File Folders

Prepare a classwork file for each child and in it keep monthly writing samples along with the photocopies of especially interesting journal entries, lists of books read, lists of books written and published and any other indications of growth across the curriculum throughtout the year. Some teachers find it time saving to have a date stamp aailable with which to date work. An individual classwork file should be separate from the child's personal writing folder but usually contains copies of completed work.

Rapid notetakers enjoy a loosely bound notebook as a technique for storing information because essential information is recorded in one place. The notebook helps the writer think on paper and has the advantage of optimum space if observations are lengthy. Teachers often invent their own shorthand for commonly used words, such as, "Tommy wrote more than he usually does during journal time today." might be written "Tommy wr mo'n he usu dz during jrnl tm."

Conference Logs

The conference notes that are made daily (weekily or biweekly) can go into a three ring binder. The looseleaf sheets provide for easy and rapid storage. Dividers with name tabs can quickly help locate information on any child. These conferences can be very short (two or three minutes) or longer as time permits. Strategies for future writing can be noted.

Conference Log Format

Name:

Date	Notes

as well as books read or writing in progress.

You can set up your own conference log. One example of a conference log record is on the preceeding page.

Audio tape records

The cassette recording of children reading form books or of reading their own writing provides a wonderful way of observing children's progress. Parents pick up quickly on what it is that their child is trying to communicate as well as the ease or difficulty he experiences with the material. Notes taken during the taping also help the teacher assess progress. For example, is there excessive body movement that shows stress?

Taping several times during the school year, orjust after a spurt of growth in learning, is advisable. Use audio taping along with other measurement tools to avoid judging a child's learning from one sample and to give a more complete assessment of progress.

Teachers can ask that each child bring an empty cassette along with other supplies at the beginning of the school year. The cassette can be passed on to the next teacher or it can be sent home with the child at the end of the year for a keepsake.

Videotape records

This way of recording learning is rewarding not only because of the sight and hearing of children reading, but also because it preserves the myriad details of a visual segment of time. During playback, the pause button can be used effectively to freeze action while notes on behavior can be taken in detail. During parent conferences, the pause button can be pressed to explain and add information about the lesson being shown.

While video tapes are expensive, many children can be recorded on each tape using the long playing record mode. Frequent videotaping in the classroom will allow the children to relax and be involved in the task at hand.

These are several of the record keeping techniques which lead to learning improvement through evaluation in primary grades. The variety of these strategies goes beyond multiple choice item selection tests. Reality testing occurs in the use of the class materials to read, write, listen and speak with child growth in values and character as an ultimate goal.

Evaluation in the Intermediate Grades

As Jane Hansen says in *When Writers Read* (p. 89), evaluation is a "sticky" subject, whether in primary or in the intermediate classroom. It is sticky because it seems to many teachers that the purposes of whole language and the purposes of evaluation are in opposition. Standardized tests still largely measure mastery of fragmented skills while we strive to teach reading and writing as integrated skills. Also, we teachers spend a great deal of time and effort helping children to believe in themselves as writers and readers, and then we must label hard-won advances with letter grades which may disappoint children and undercut their confidence in themselves.

This view of evaluation as being at cross puposes with

whole language learning is based on a too-narrow view of evaluation: evaluation as testing and grading. Evaluation in whole language classrooms is a tool for helping children learn more about improving their reading and writing. Therefore, in the whole language classroom, more attention is given to formative evaluation than to summative evaluation. That is, teachers are looking at children's work continuously, looking for ways to help that individual child learn what he/she needs next, not just assigning grades to finished pieces of work. However, whole language teachers, like all teachers, know that they need some systematic ways to evaluate children's learning whether for formative or summative purposes. There are too many children in a classroom to keep all the data you need in your head, and besides that, you are accountable to both administrators and parents to back up your formal assessments with objective information. Therefore, teachers need methods of record keeping with which they can combine the need to systematize helping children improve their skills and at the same time collect data on which to base a grade.

Other Ideas

A second basic idea of whole language evaluation is that the child should be involved in the process. The child needs to be aware *that* he is learning, *what* he is learning, and what areas need improvement. That is, self-evaluation plays a large part in whole-language evaluation. Third, evaluation in the whole language classroom is mostly informal and it is continuous. In order to meet the above basics, some of the tools you might use to evaluate reading and writing in the intermediate classroom are checklists, conferences, and reflection. Most of the methods described for the primary classroom such as tape recording and videotape recording are also applicable to the intermediate classroom. Checklists have been discussed in Chapter 8. Please remember that both teacher and pupil can make use of checklists. These two checklists may be the same, or they may be different, depending on grade level. The most valuable pupil checklist is one in which the children have had a part in its devising. As childen's knowledge about reading and writing become more sophisticated, so does the checklist. It is helpful to think of all *forms* you devise for evaluation as being *works in progress*, tools which you revise whenever you see the need.

Teacher-Pupil Conference

The teacher-pupil conference is probably the most used and useful method of evaluation that the whole language teacher has at his/her disposal. Conferences can be one-on-one or a teacher can meet with a group of children to assess progress on a common goal. In a reading conference, the teacher asks the pupil to talk about what he/she has been reading in order to assess comprehension; the teacher might also ask the child to read aloud from a favorite page in the book. Often the child knows about a conference ahead of time so that he can prepare for it, especially the oral reading. Children may write their names on the board for conference appointments. As the child talks and reads, the teacher makes notes on a form of her own devising, a form for each child which might include the

following heading and spaces: date of the conference, title of the book being read, approximante reading level of the book, coded assessment of oral reading, and a place to make notes about strengths and weaknesses and what the teacher and child have agreed on to be the pupil's current goal in reading. Such a form can also be the collecting place for other pieces of information you wish to recore pertaining to that child's reading. One writer suggests that a teacher keep a sheet of small self-adhesive labels handy during the day to make notes/observations about individual children's reading and writing. Each sticker-note begins with the child's name and the date. At the end of the day, the individual sticker notes which pertain to reading can be affixed to the child's reading assessment sheet. For example, a child may have asked a question or made a response which demonstrated understanding of cause and effect. The teacher jots this on a sticker-note for later filing.

Reflective Writing

This writer has found that reflective writing is a terrific way to assess children's comprehension of a book. Formal book reports have their place, but they tend to have a dampening effect if every book a child reads requires a formal report. Reflecting on one's thoughts and feelings about a book, on the other hand seems to be less threatening and it gives the teacher more insight into a child's understanding of a book than simply writing a summary or filling in blanks. Children begin with a blank piece of paper and respond freely or their response can be directed by such open-ended prompts as the following: The thing(s) that surprised me in this book. . . . This book made me think/wonder about. . . . This book reminded me of something that happened to me.

There are many, many fun, non-pencil and paper ways to respond to books too, which certainly have their place in the intermediate classroom. And, there are available many lists of the various methods--such as making a banner, a parade float, or a coat-hanger mobile describing the events of the book.

Grades?

What about assigning grades to children's writing? While each published piece of writing in this writer's classroom receives very close scrutiny, I prefer not to assign letter grades to these pieces. They are often too much a labor of love; it would be like grading a mother's newborn baby! Instead, I occasionally assign topics and tell the children that this piece of writing is for a grade and therefore they need to apply all of the skills they can muster. Sometimes these pieces are evaluated according to the usual criteria of ideas, paragraphing, topic sentences, punctuation, sentence structure, and the like--criteria of which the childen are aware when the assignment is made. These assignments are likely to be writing of an expository or persuasive type.

This chapter has focused upon evaluation and record keeping which has as its primary purpose the improvement of pupil learning and performance. It is hoped that the strategies discussed here help teachers to achieve that purpose.

Appendix A

Bibliography of Children's Novels

Compiled by Patricia Gannon Smith

Grades One and Two
(See Chapter Two.)

Grade Three

All of a Kind Family (Taylor)
Charlotte's Web (White)
A Cricket in Time's Square (Selden)
The Chocolate Touch (Catling)
Dr. DeSoto (Steig)
Dr. Doolittle (abridged) (Lofting)
The Ghost on Saturday Night (Fleischman)
Helen Keller (Graff)
Henry Huggins (Cleary)
James and the Giant Peach (Dahl)
J.T. (Wagner)
Mrs. Piggle-Wiggle (MacDonld)
Pippi Longstocking (Lindgren)
Ramona Quimby, Age 8 (Cleary)
Ribsy (Cleary)
Soup (Peck)

Grade Four

Abel's Island (Steig)
Ben and Me (Lawson)
Black Stallion (Farley)
Dear Mr. Henshaw (Cleary)
Little House on the Prairie (Wilder)
Mrs. Frisby and the Rats of NIMH (O'Brien)
My Side of the Mountain (George)
Owls in the Family (Mowat)
Strawberry Girl (Lenski)
Superfudge (Blume)

Grade Five

Across Five Aprils (Hunt)
Bridge to Terabithia (Paterson)
Charlie and the Chocolate Factory (Dahl)
The Door in the Wall (deAngeli)
From the Mixed-up Files of Mrs. Basil E. Frankweiler (Konigsbery)
Harriet the Spy (Fitzhugh)
Journey to Topaz (Uchida)
Johnny Tremain (Forbes)
The Lion, The Witch and the Wardrobe (Lewis)
Mr. Popper's Penguins (Atwater)
One Eyed Cat (Fox)
The Phantom Tollbooth (Juster)
Philip Hall Likes Me, I Reckon Maybe (Green)
Pinballs (Cleary)
Snow Treasure (McSwigan)
Strawberry Girl (Lenski)
The Whipping Boy (Fleischman)
The Year of the Beaver (Speare)

Grade Six

Call it Courage (Sperry)
The Cay (Taylor)
Dominic (Steig)
Dragonwings (Yep)
Father's Arcane Daughter (Konigsberg)
The Good Earth (Buck)
The Great Gilly Hopkins (Paterson)
Island of the Blue Dolphins (O'Dell)
The Pushcart War (Merrill)
The Rescuers (Sharp)
Shadow of a Bull (Wojciechowska)
Slave Dancer (Fox)
Sounder (Armstrong)
Tuck Everlasting (Babbitt)
Twenty-One Balloons (du Bois)
Where the Lilies Bloom (Cleaver)
The White Mountains (Christopher)
The Witch of Blackbird Pond (Speare)
A Wrinkle in Time (L'Engle)

Grades Seven and Eight
(From Atwell's *In the Middle*)

About David (Pfeffer)
After the First Death: I Am the Cheese (Cormier)

The Chocolate Ware (Cormier)
Can You Sue Your Parents for Malpractice? (Danziger)
The Cat Ate My Gymsuit (Danziger)
Divorce Express (Danziger)
There's a Bat in Bunk Five (Danziger)
Diary of a Young Girl (Frank)
To Kill a Mockingbird (Lee)
Lord of the Flies (Golding)
Never Cry Wolf (Mowat)
The Dog Who Wouldn't Be (Mowat)
Pardon Me, You're Stepping on My Eyeball (Zindel)
The Pigman (Zindel)
The Pigman's Legacy (Zindel)
A Summer to Die (Lowry)
The Undertaker's Gone Bananas (Zindel)
The Outsiders (Hinton)
Rumble Fish (Hinton)
Tex (Hinton)
That Was Then, This is Now (Hinton)
Stranger with My Face (Duncan)
The Third Eye (Duncan)
The Summer of My German Soldier (Greene)
Summer of the Monkeys (Rawls)
Where the Red Fern Grows (Rawls)
A Wizard of Earth Sea (LeGuin)
The Tombs of Atuan (LeGuin)
The Farthest Shore (LeGuin)

Appendix B

Professional Bibliography

Compiled by Patricia Gannon Smith and William McCarthy

The following selected references are especially useful for gaining further information about *whole language learning*.

Books and Publishers

Children's Literature in the Reading Program 1987, Bernice E. Cullinan, editor. This is an excellent source for primary, intermediate, upper grade, and special education teachers who want to use literature to teach reading. It mixes a little theory with a lot of practical ideas. This book and a free catalog of other sources are available at the following address:

International Reading
Association
800 Barksdale Road
Box 8139
Newark, Delaware 19714

Heinemann Educational Books Inc. (Boynton-Cook Publishers is a division of Heinemann.) Heinemann is an English and Australian publishing house as well as American, and so it got in on the ground floor in whole language. The books following, and a free catalog of their many other sources in language arts and science, are available from this address:

70 Court Street
Portsmouth,
New Hampshire 03801

1. Nancie Atwell, *In The Middle-- Writing, Reading, and Learning with Adolescents*, 1987, (Boynton-Cook). This is a beautifully written book by a young woman whose name is synonymous with whole language and adolescents. While her experience is with middle schoolers, there are many ideas to use with intermediate children too.

2. Lucy McCormick Calkins, *The Art of Teaching Writing*, 1986. Ms. Calkins teaches at Teacher College, Columbia University, and is one of the most articulate writers about whole language. She has also done videos on whole language which are most informative and are also available from Heinemann. One of the real strengths of this book is her discussion of the use of mini-lessons in connection with process writing.

3. Richard Gentry, *Spel is a Four Letter Word*, 1986. An extremely readable book explaining the developmental nature of spelling skills. Much information for those interested in invented spelling and learning about the whole language approach to spelling.

4. Kenneth S. Goodman, *What's Whole About Whole Language?* 1986. This is an excellent introduction to whole language for teachers and perhaps, too, for interested parents.

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6. Donald Graves, *Writing: Teachers and Children at Work*, 1983. A "bible" for writing process. Many practical ideas as well as an easy to read explanation of his philosophy.

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wonderfully easy-to-read book that connects reading with process writing. No jargon, just plain language explaining her beliefs. This is not a how-to book, but a practical one nonetheless.

8. Jane Hansen, Thomas Newkirk, and Donald Graves, *Breaking Ground: Teachers Relate Reading and Writing In the Elementary School*, 1985. The publisher states, ''Thirteen practicing teachers in language arts, social studies, and science, and seven researchers in classrooms, offer sound, practical ways in which reading and writing education can be combined to help children learn.''

9. Terry D. Johnson and Daphne R. Louis, *Literacy Through Literature*, 1987. A very useful combination of whole language theory and practical ideas to use in the classroom.

10. Judith Newman, *Whole Language--Theory in Use*, 1985. A very practical book for any teacher interested in beginning or enlarging a whole language program.

11. Dorothy J. Watson, *Ideas and Insights--Language Arts in the Elementary School*, 1987. An extremely useful book, it combines ideas the classroom teacher can use tomorrow with a brief discussion of how they fit into whole language theory.

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